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au Lutrin de la Jeunesse

SOLFÉGE RHYTHMIQUE

SUR

La Clef Linéaire

PAR

A. ELWART

Professeur d'Harmonie
au Conservatoire Impérial de Musique

Tous les avantages du système des chiffres transportés au système des notes.
Abolition des clefs dièsées et bémolisées.
La Musique Vocale quatre fois plus facile.
La transposition du Piano et de tous les Instruments sans difficulté

1854

Prix net. 2f »

à Paris au Magasin du LUTRIN DE LA JEUNESSE, *Rue de Mulhouse 7.*

Propriété de l'Editeur

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+ M. 372.60
Allen A Brown
Dec. 8. 1903.

SOLFÉGE RHYTHMIQUE

par

A. ELWART,

Professeur d'harmonie au Conservatoire Impérial de Musique.

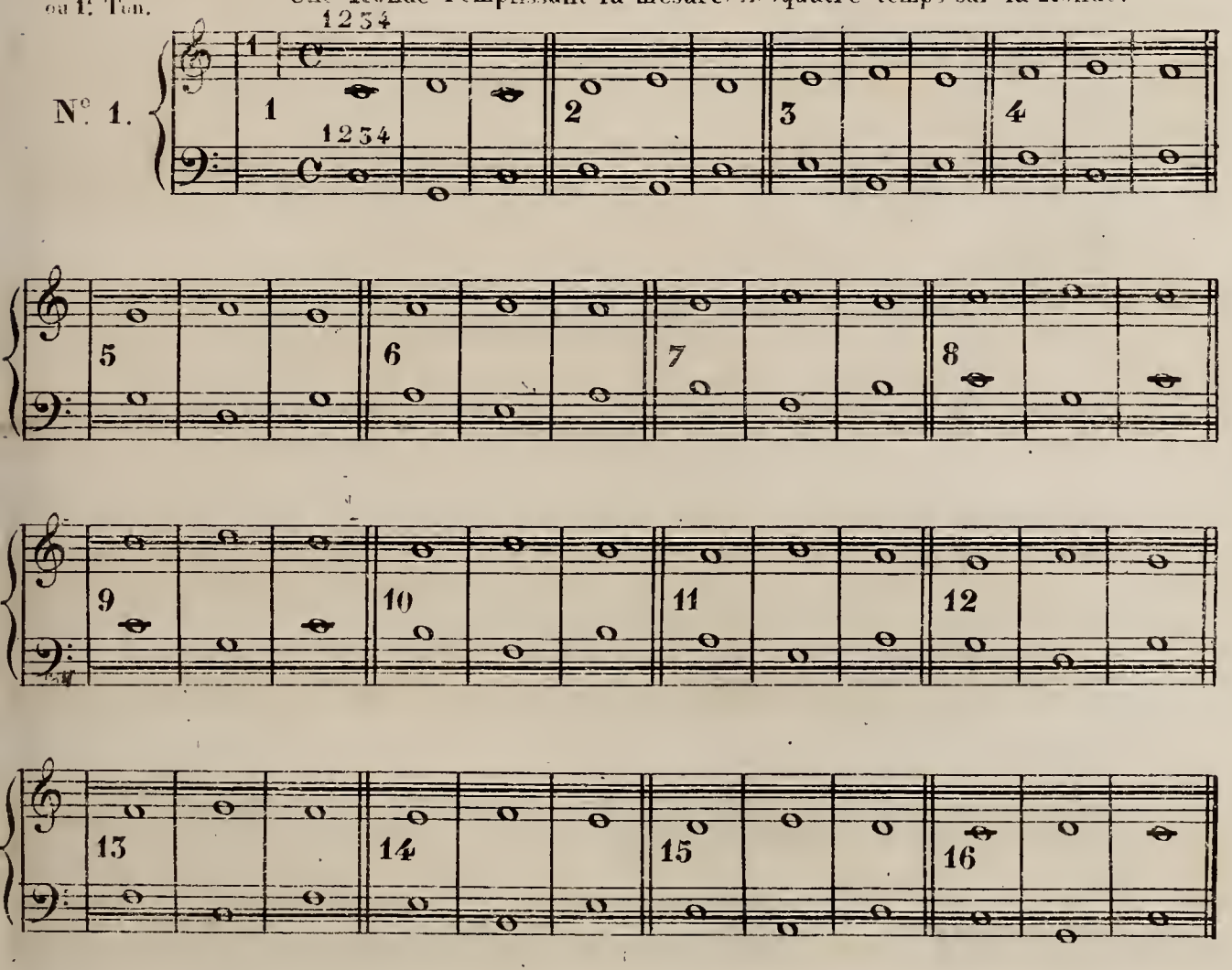
INTERVALLES DIATONIQUES DE LA TONIQUE A L'OCTAVE.

Mesure à quatre temps.

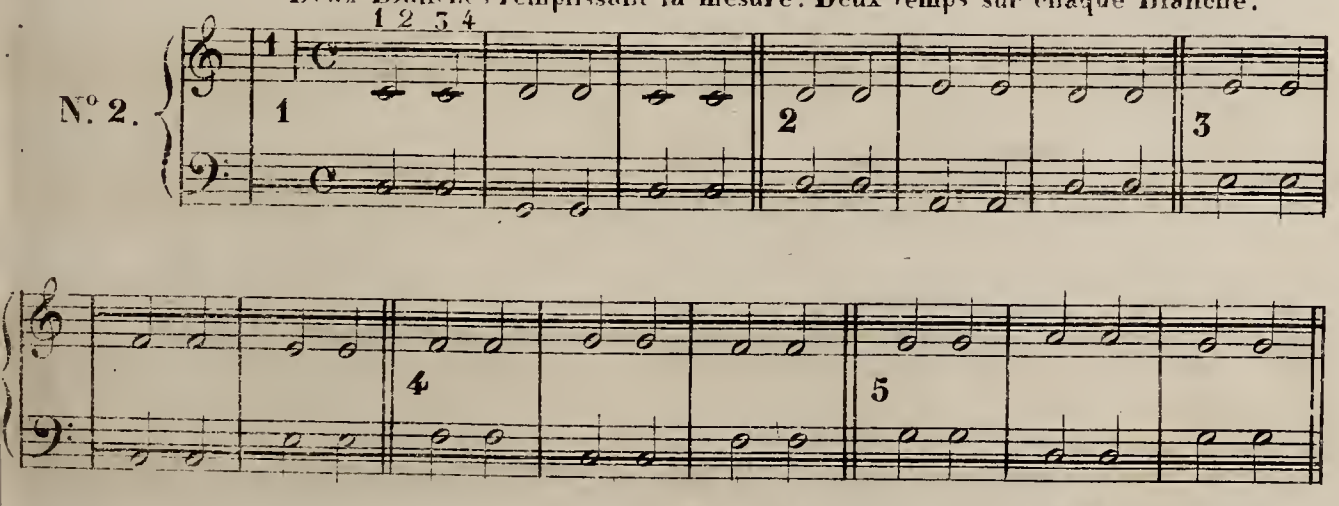
Ton d'UT ou 1.er Ton.

Intervalle de Seconde.

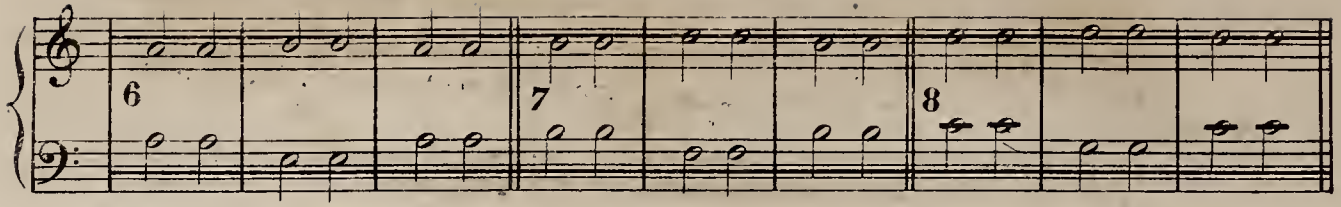
Une Ronde remplissant la mesure. Les quatre temps sur la Ronde.

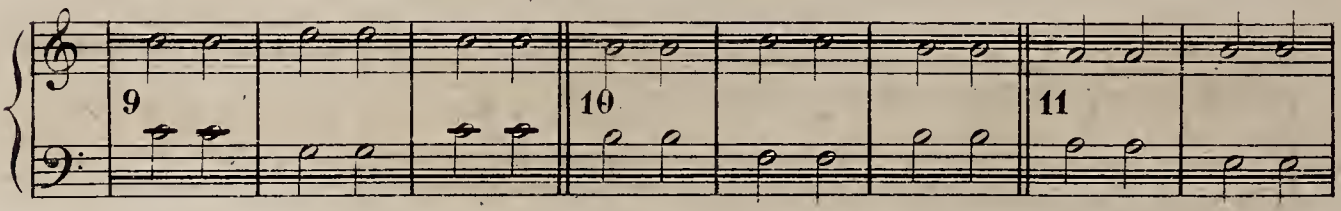


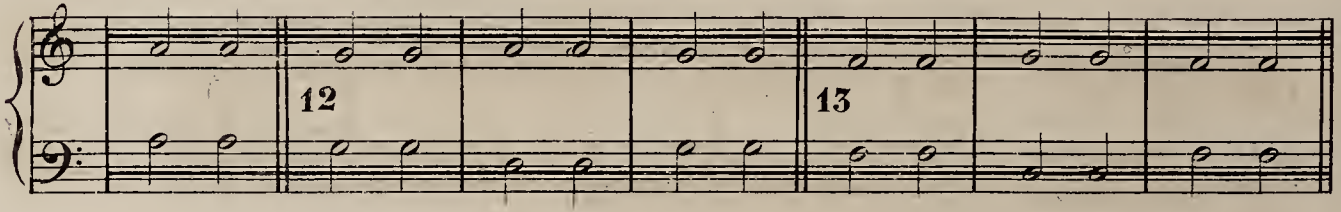
Deux Blanches remplissant la mesure. Deux temps sur chaque Blanche.

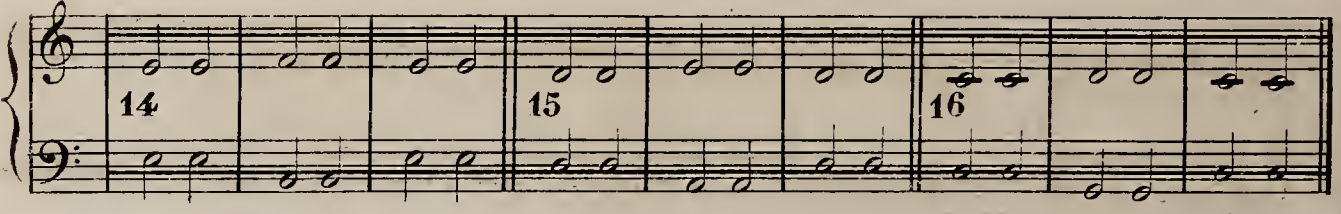


Imp Guillet Rue C.x des Pts champs 27.



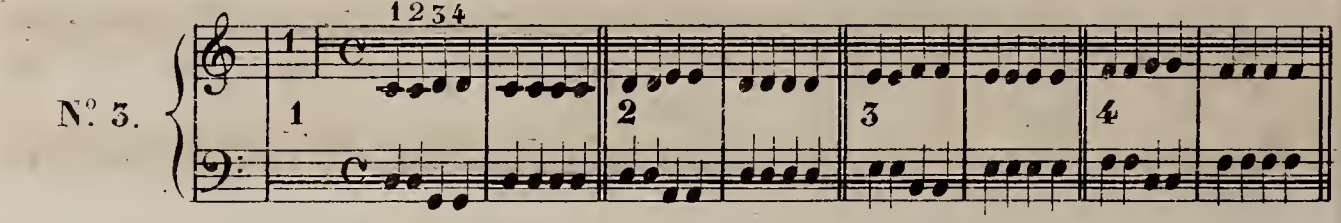


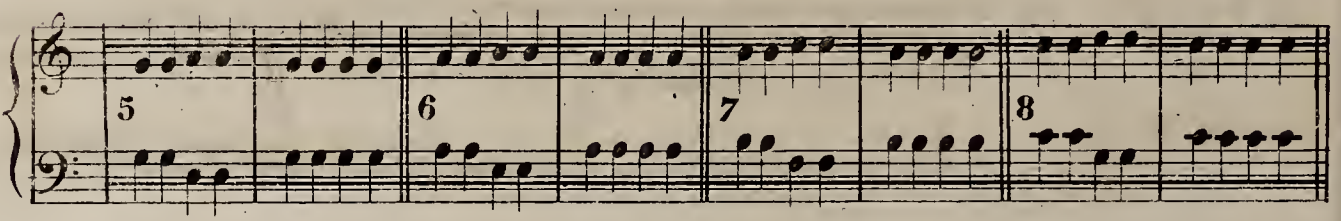


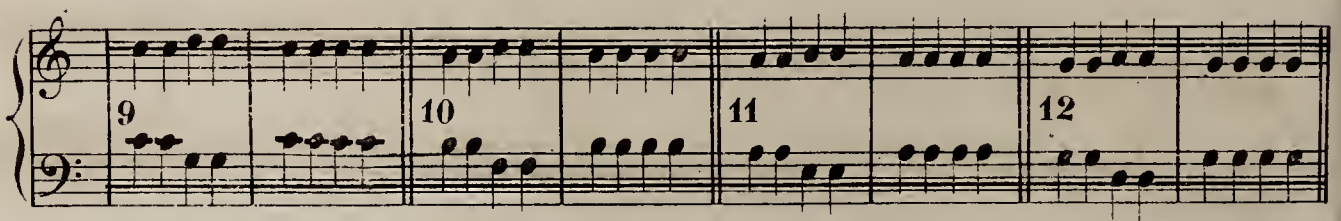


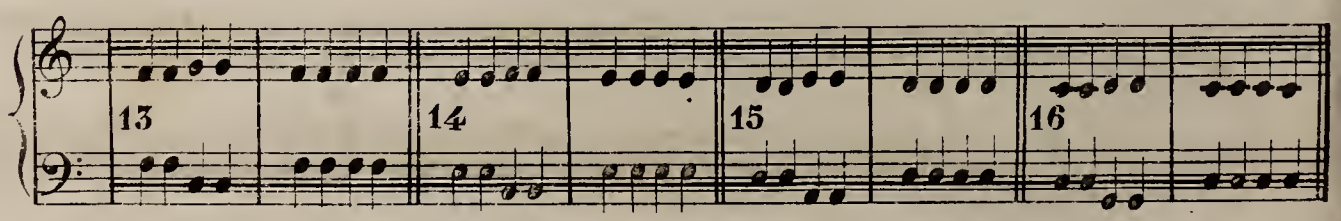
Quatre noires remplissant la mesure. Un temps sur chaque noire.

N°. 3.



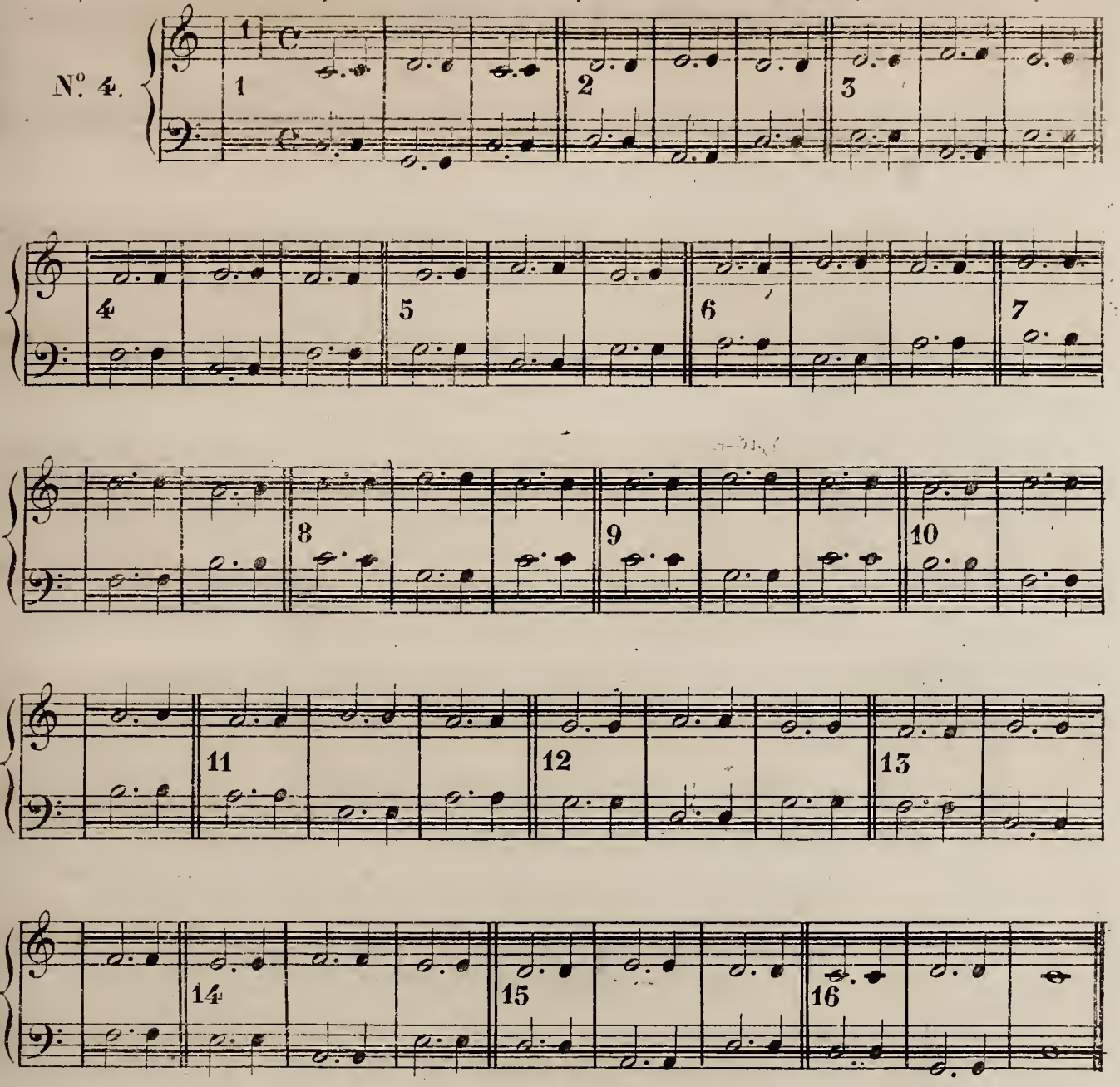






Une Blanche pointée et une Noire remplissant la mesure. Trois temps sur la Blanche pointée.

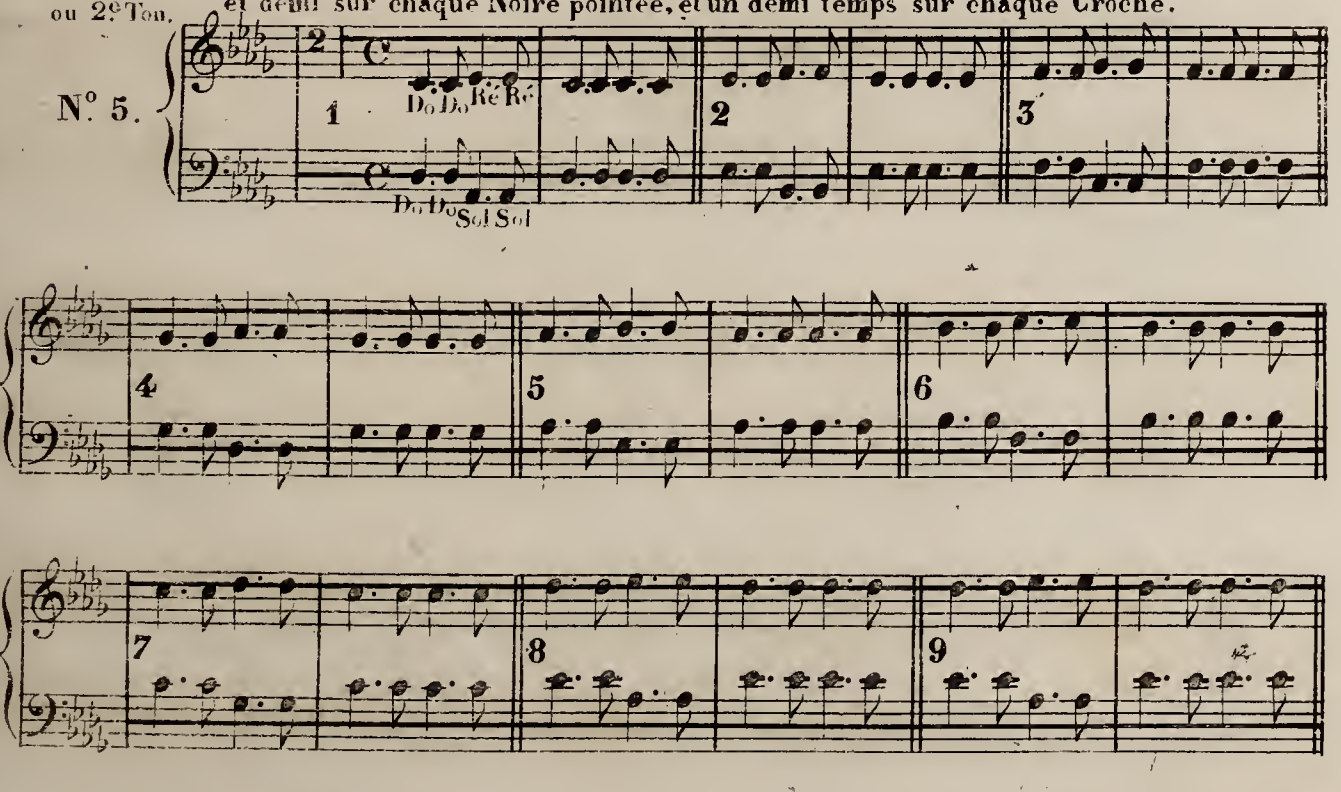
N°. 4.

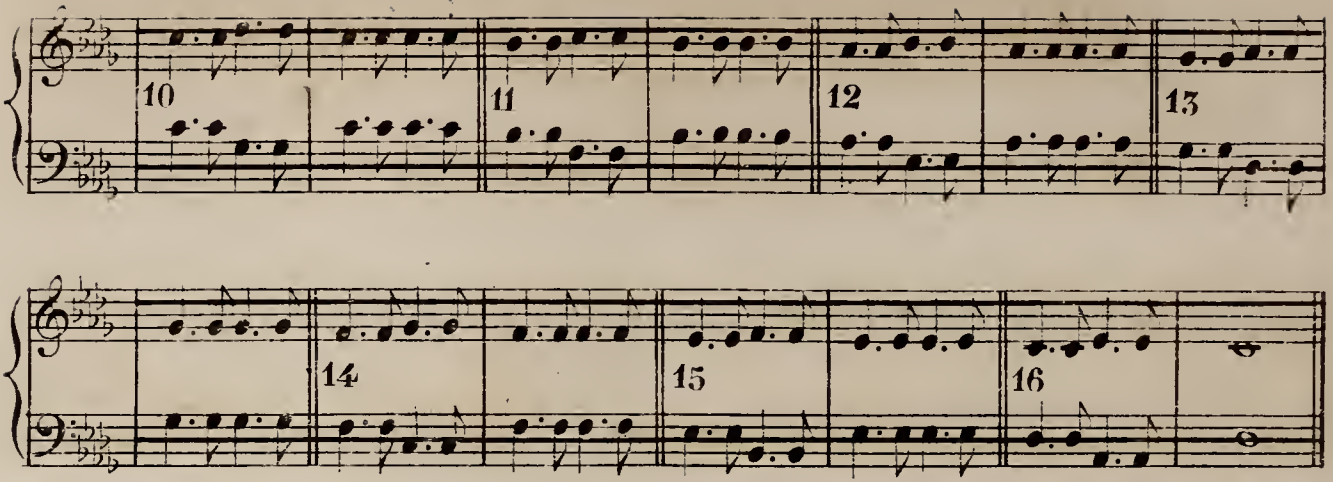


Ton de RÉb ou 2e Ton.

Deux Noires pointées et deux Croches remplissant la mesure. Un temps et demi sur chaque Noire pointée, et un demi temps sur chaque Croche.

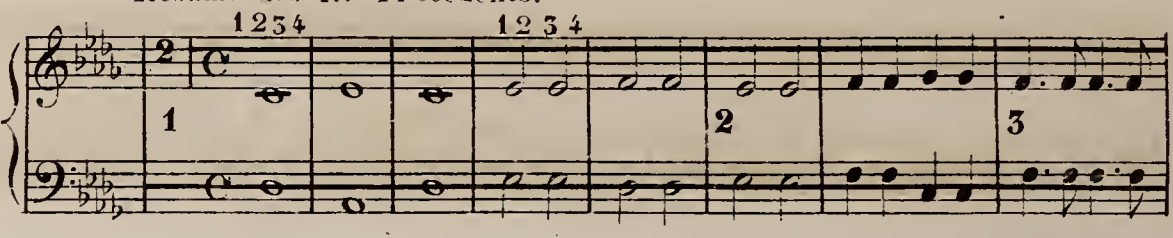
N°. 5.

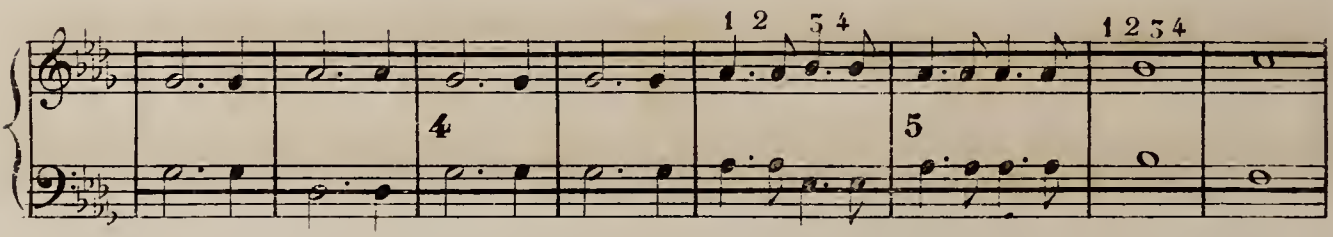


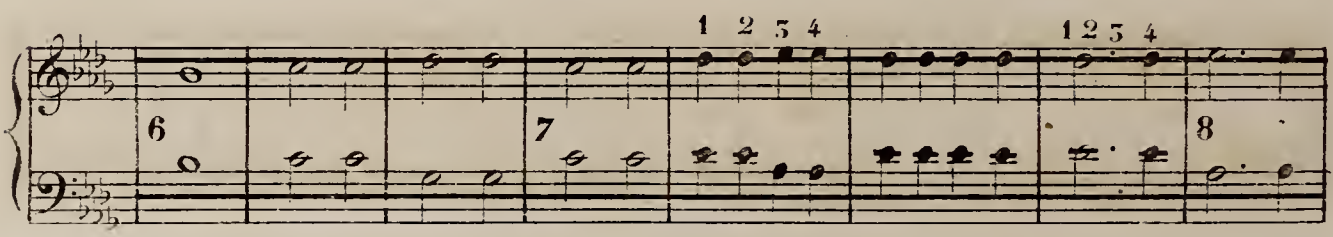


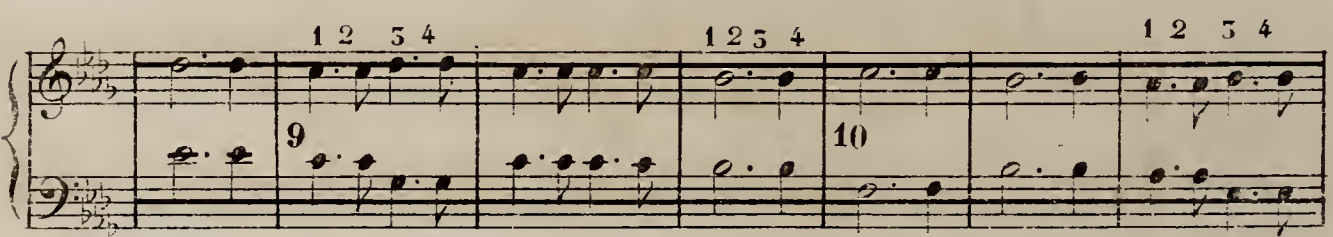
Résumé des N.os Précédents.

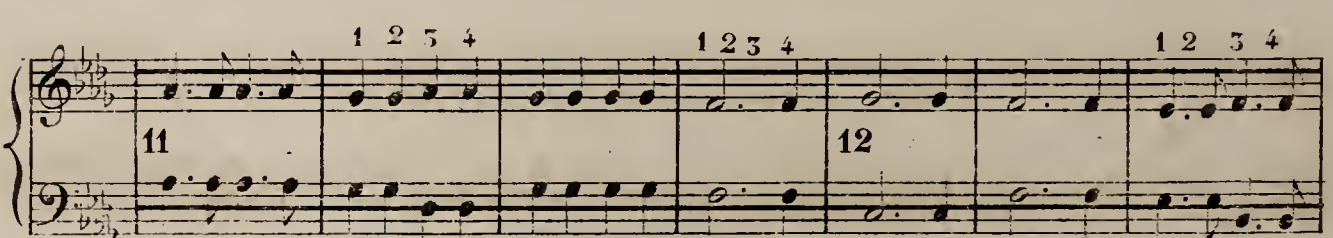
N.o 6.

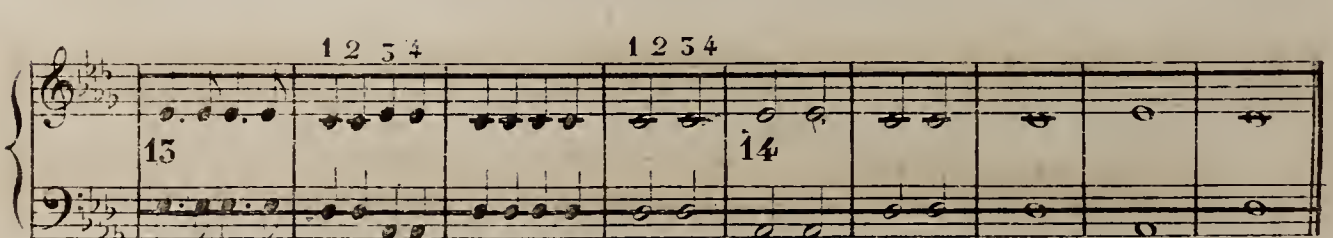








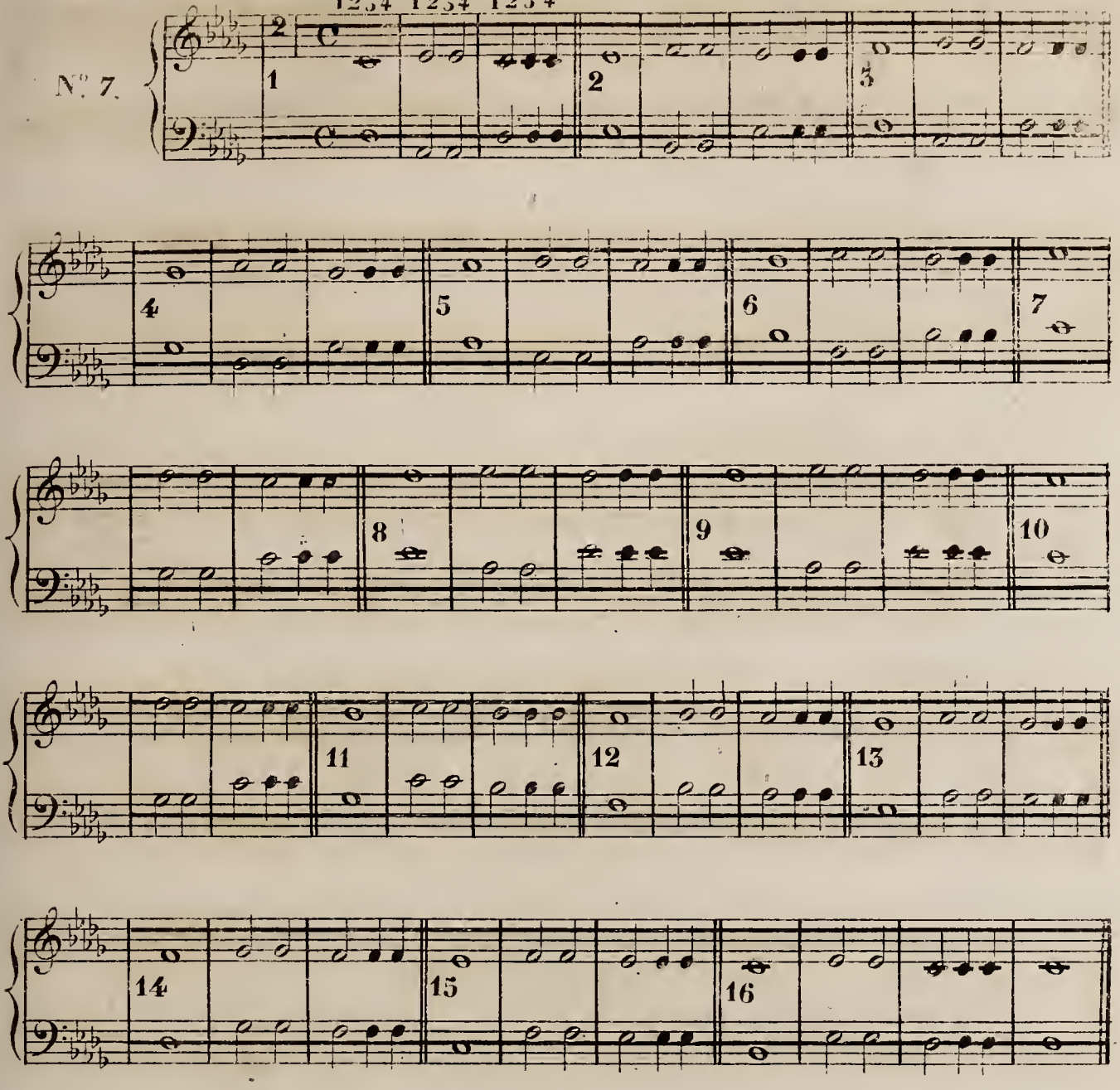




Mélanges de Rondes de Blanches et de Noires, dans l'ordre de diminution de valeur.

1234 1234 1234

N.° 7.



Le même dans l'ordre inverse.

1234 1234 1234

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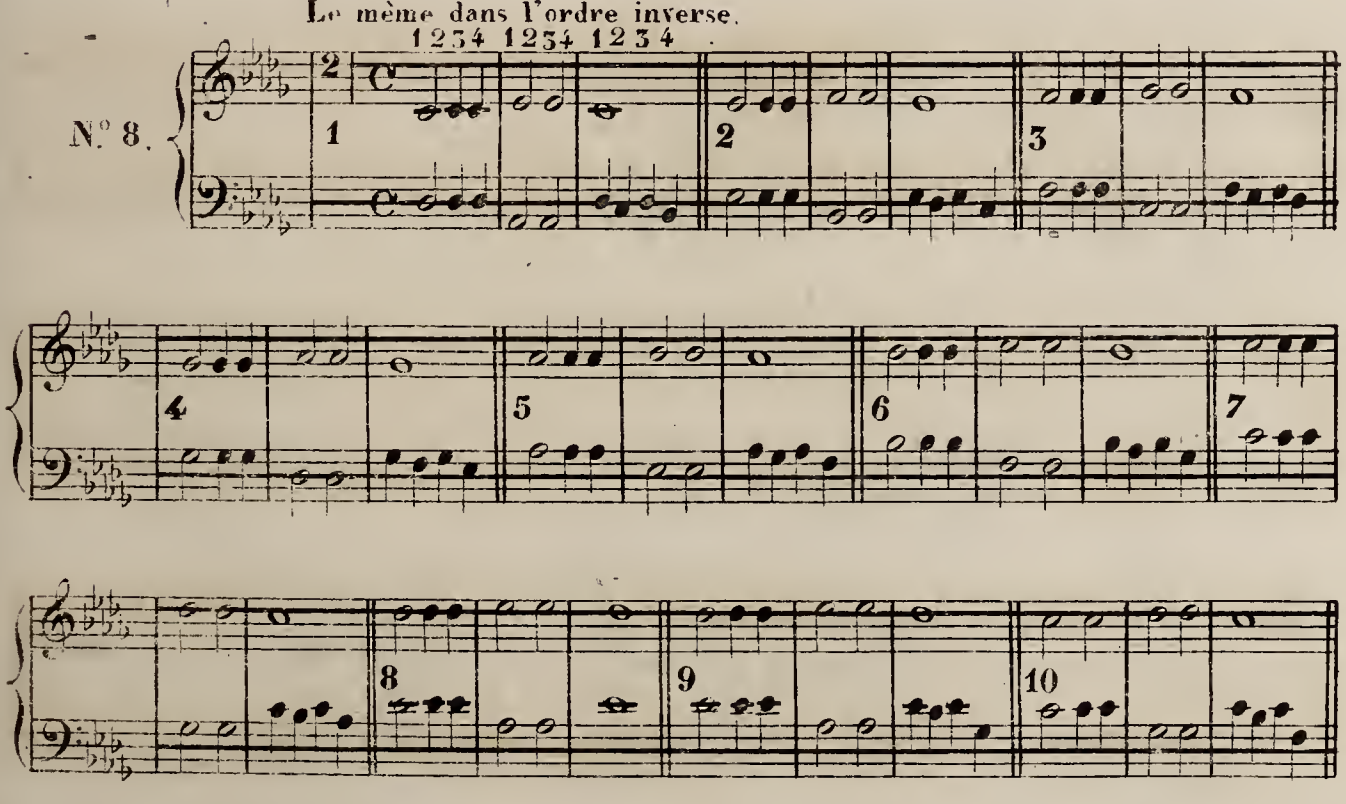
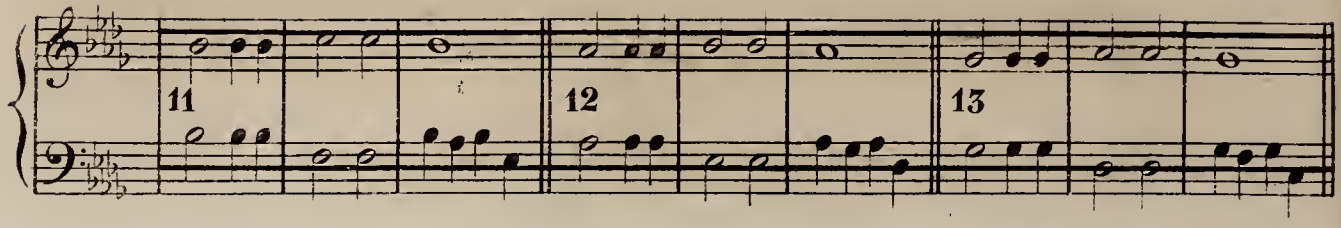
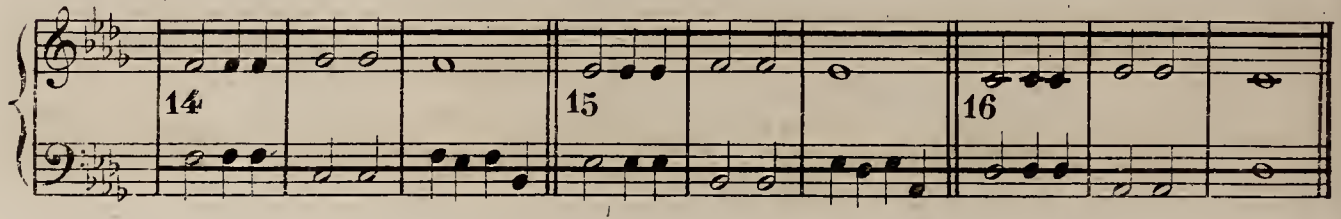


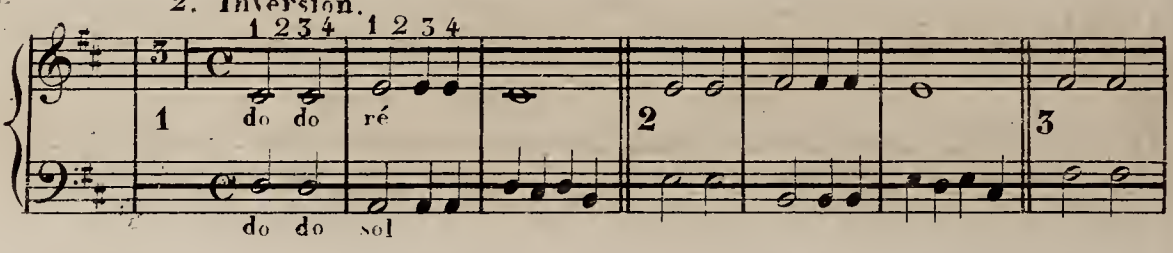


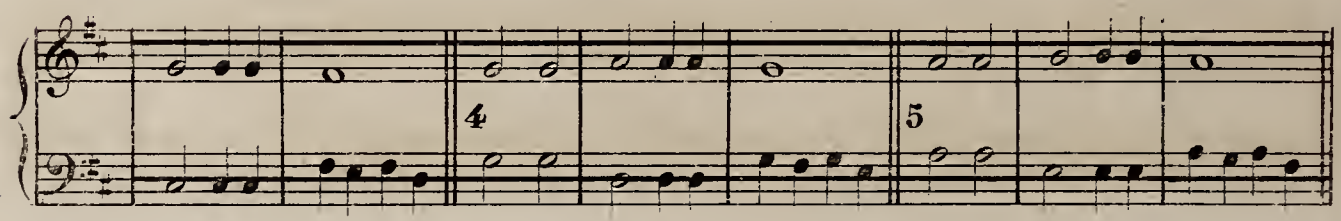


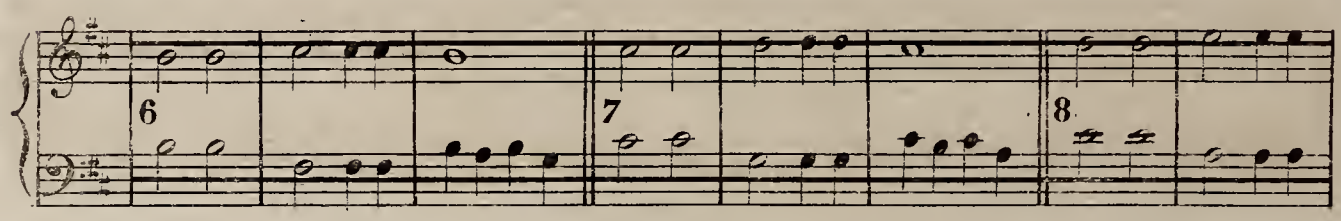
Ton de RÉ
ou 5.e Ton.

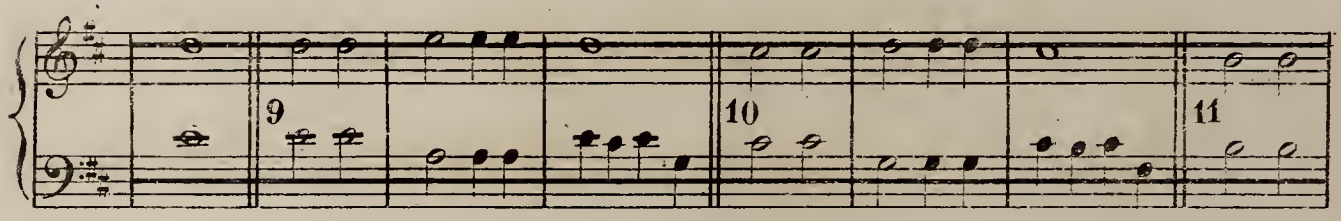
2.e Inversion.

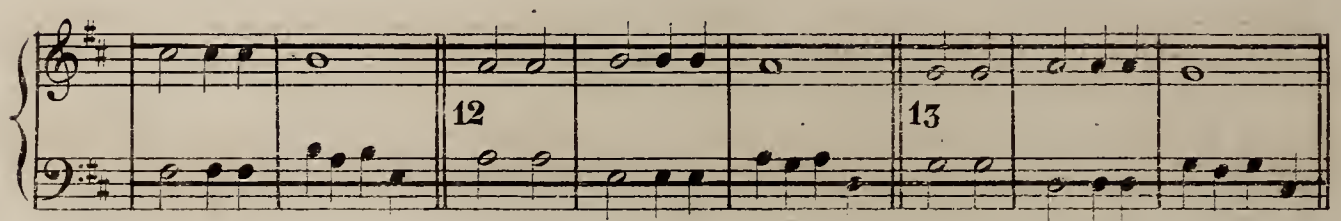
N.o 9.

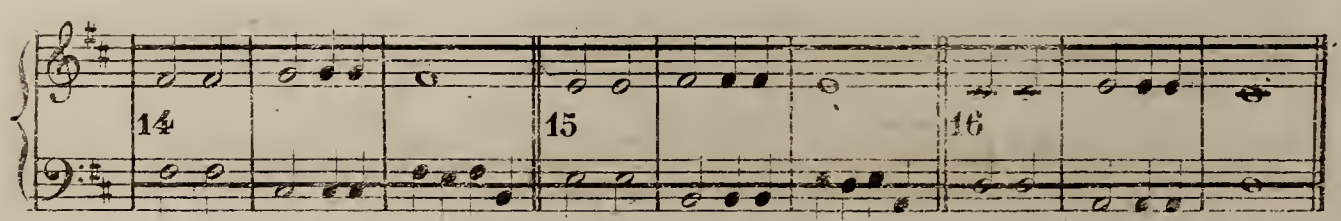




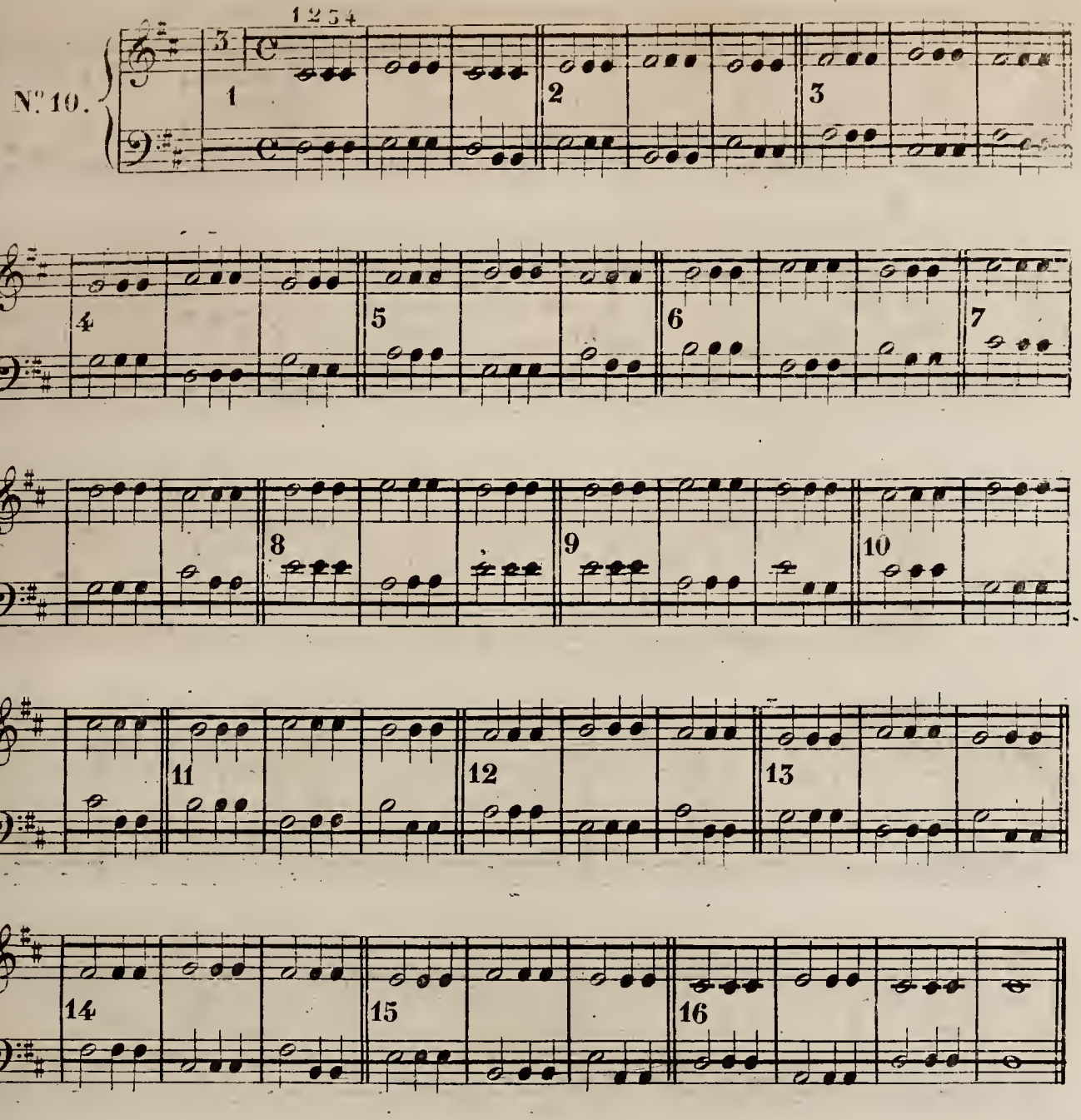




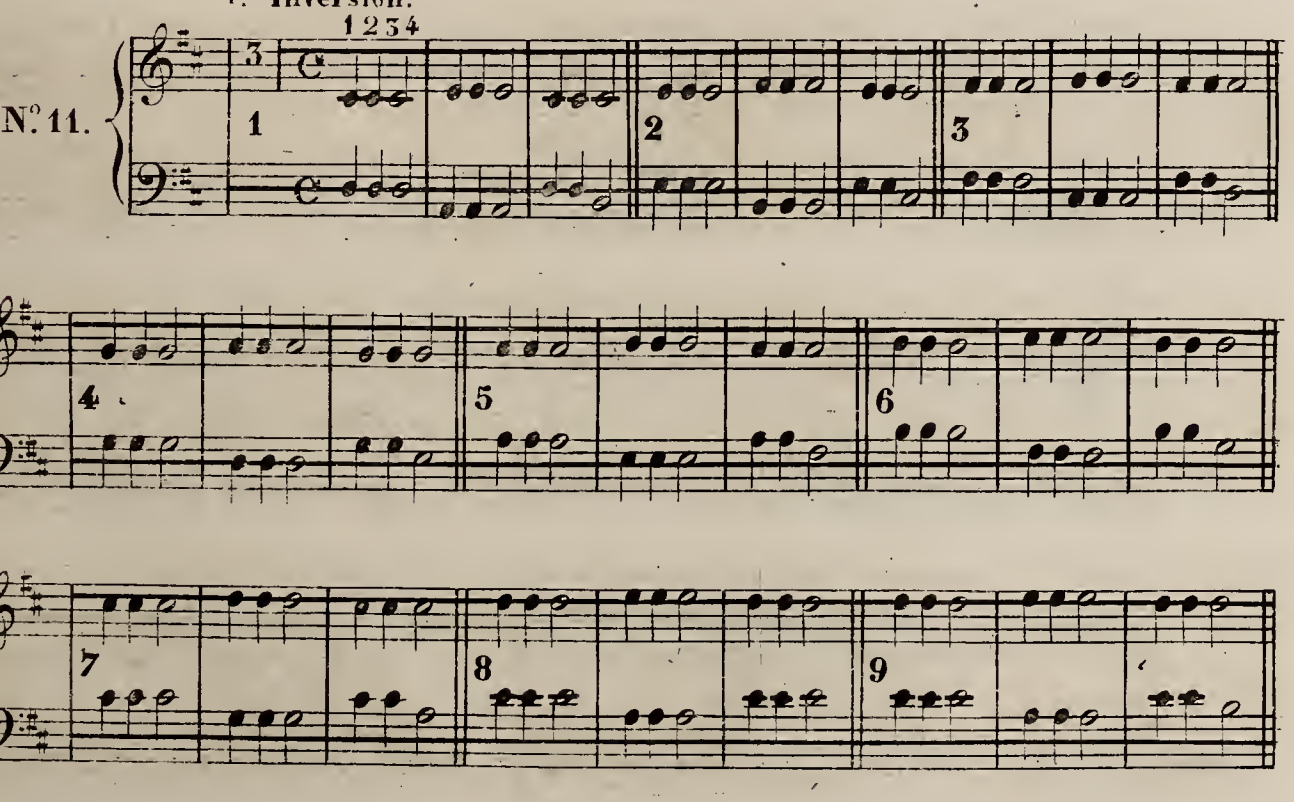


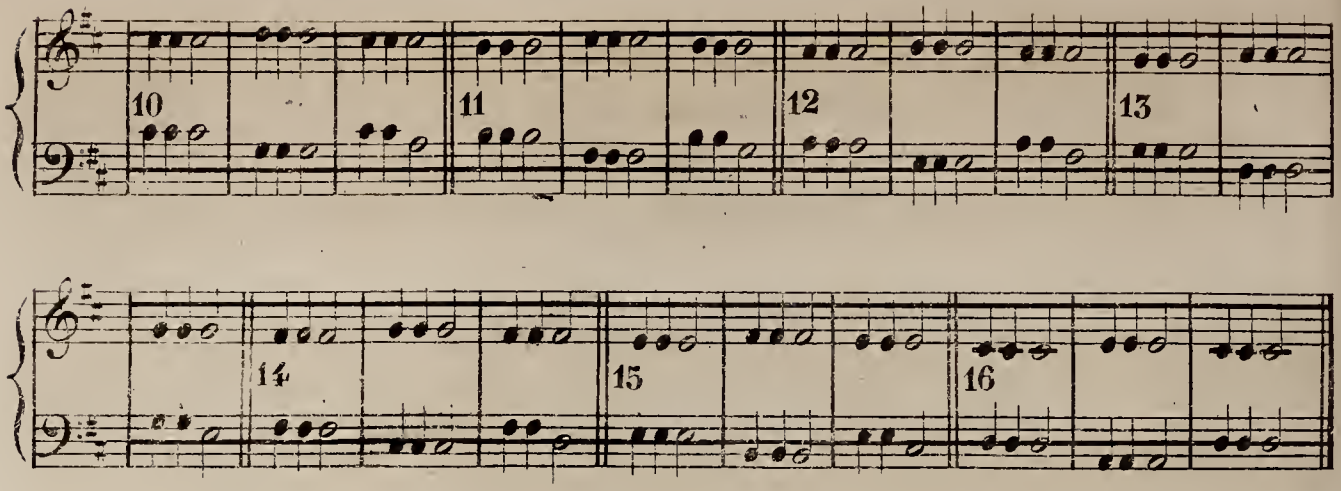


3e Inversion.



4e Inversion.





Résumé des N.os précédents.

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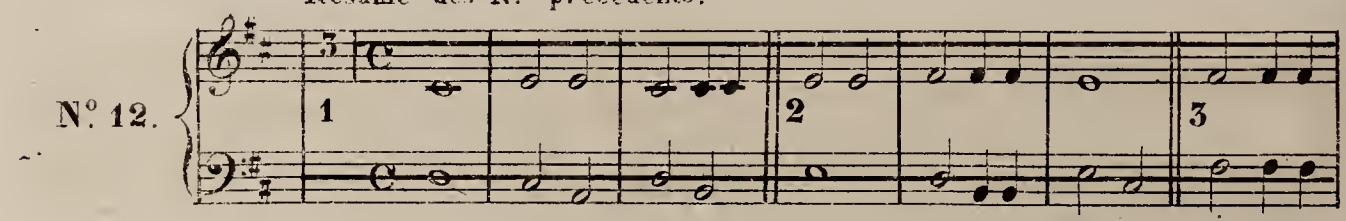
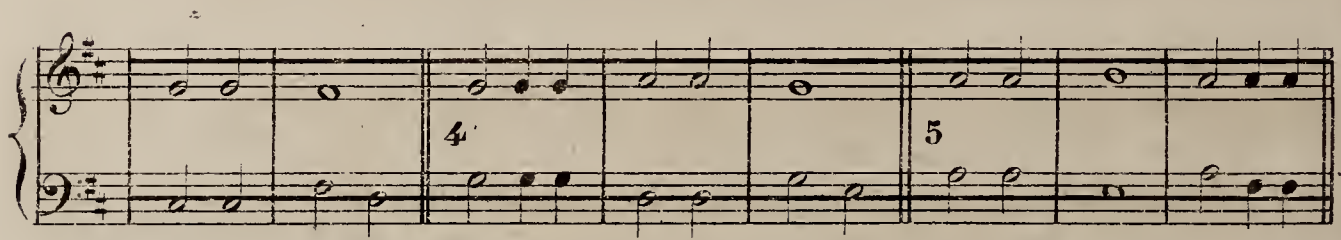
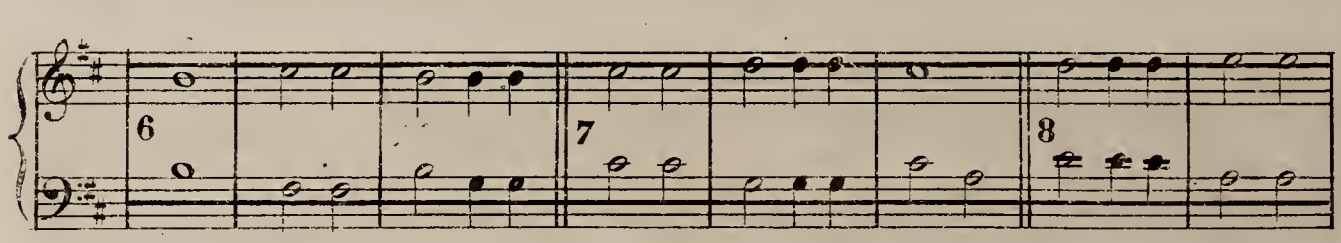
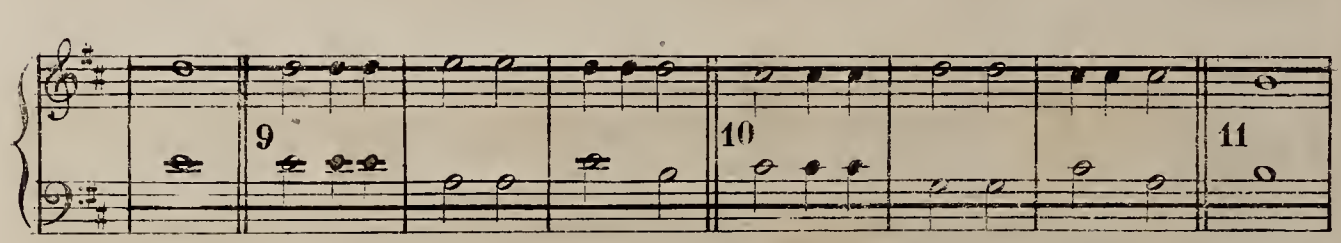
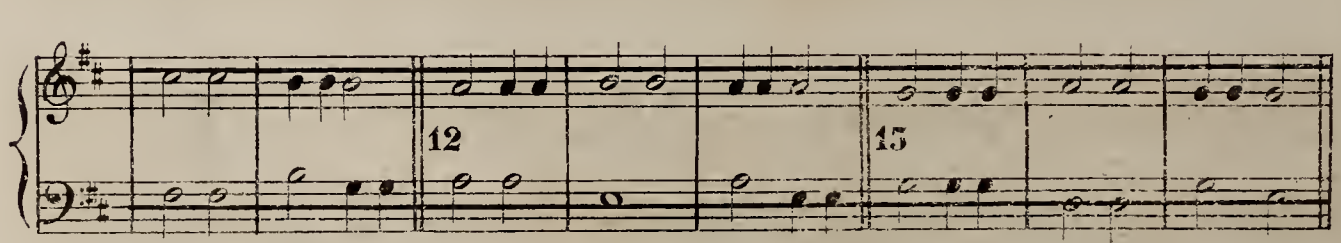
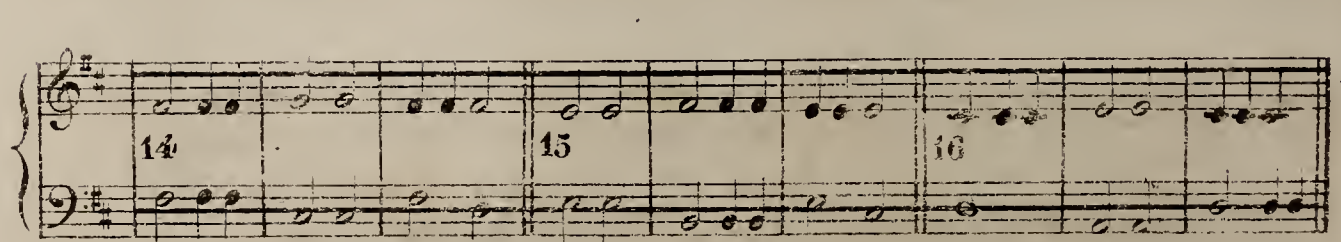








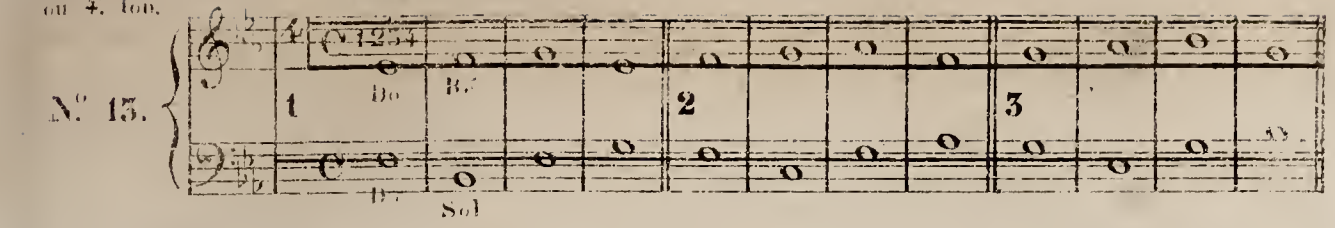


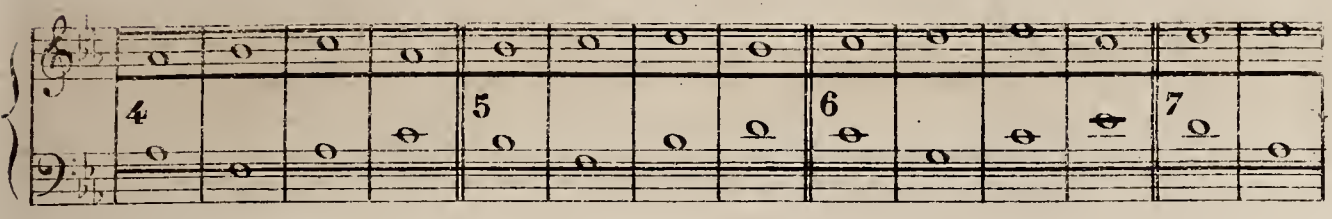


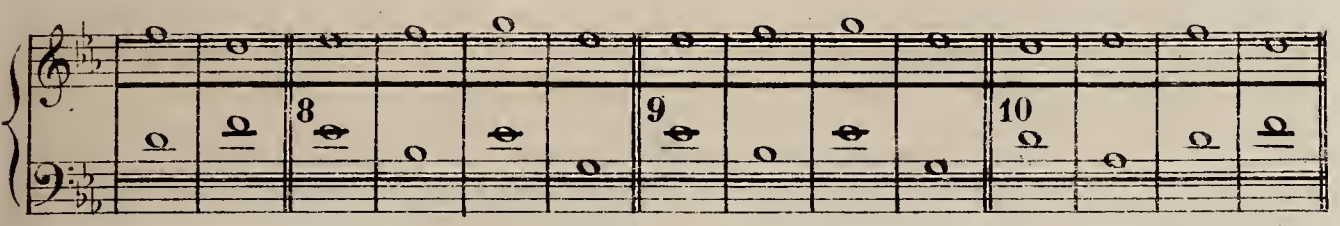
Ton de Mi♭
ou 4e. ton.

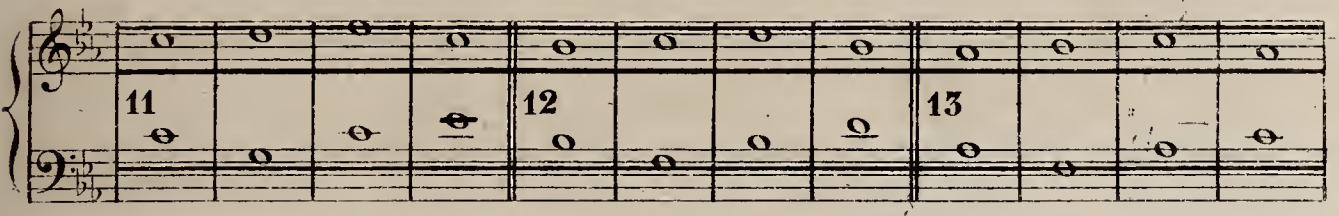
Intervalles de Tierce.

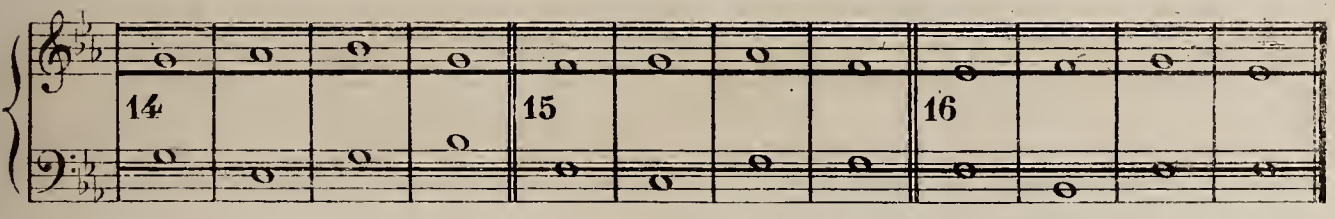
N°. 13.











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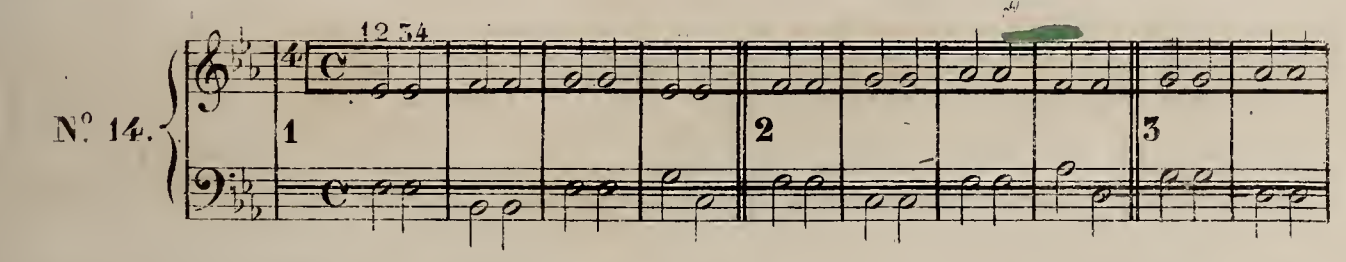

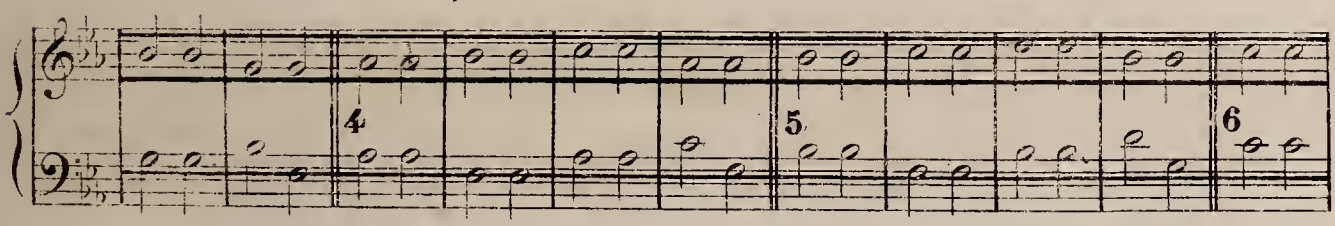

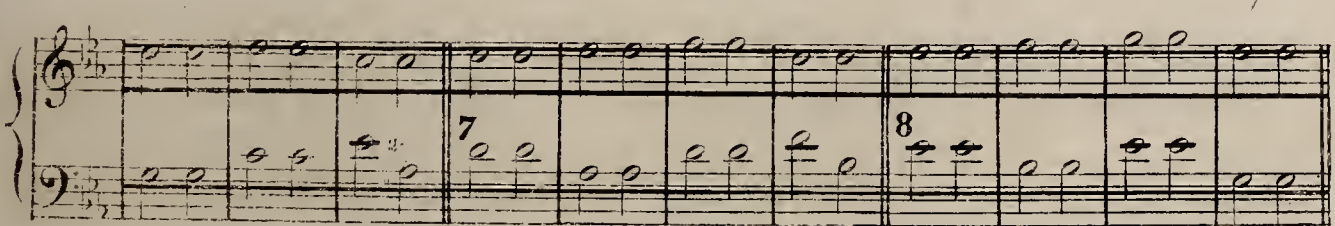

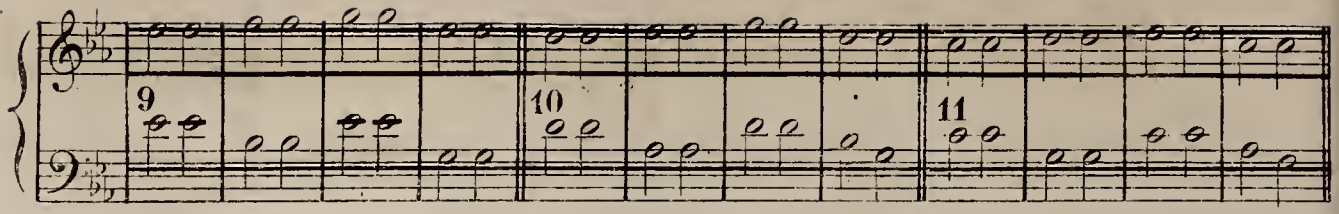

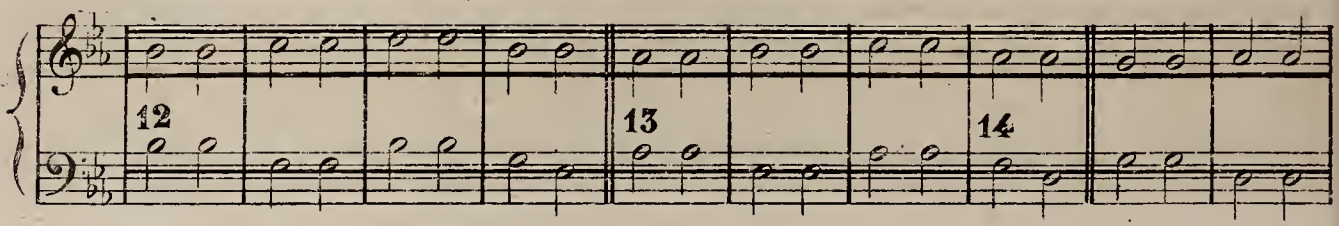

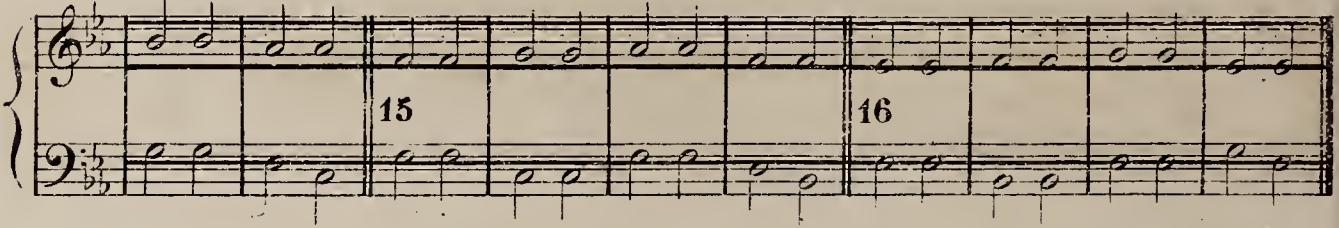

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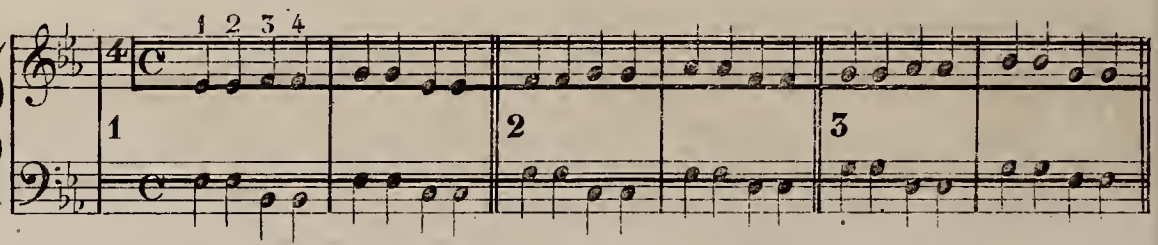
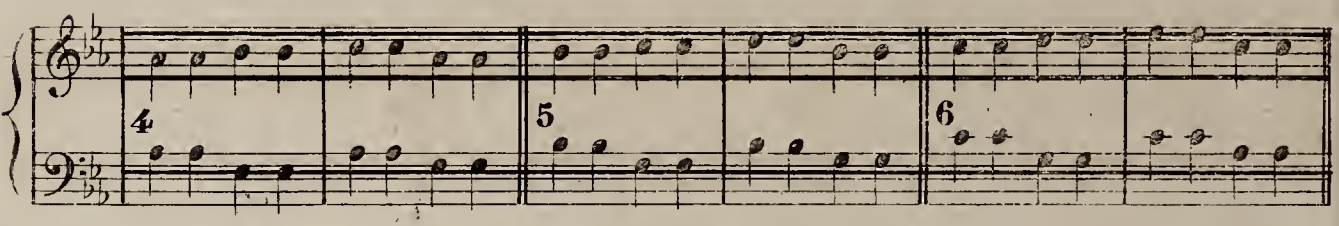
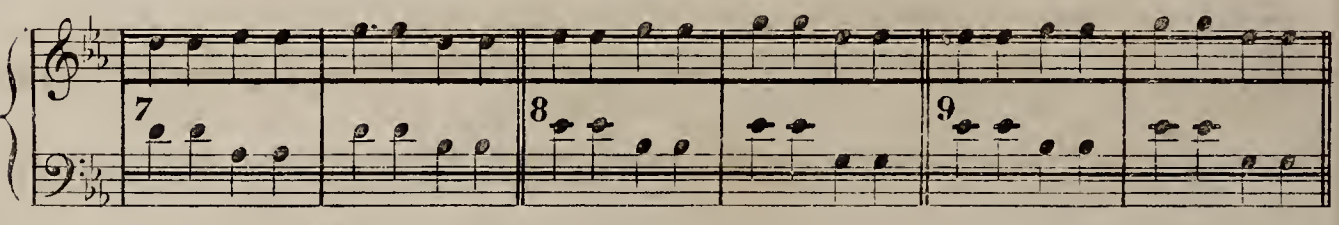
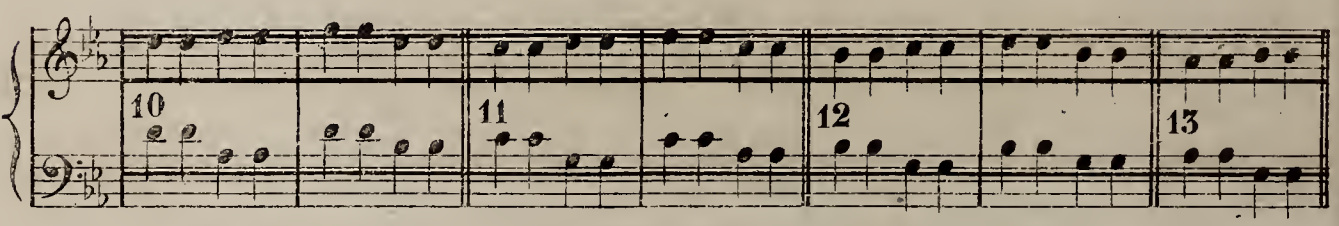
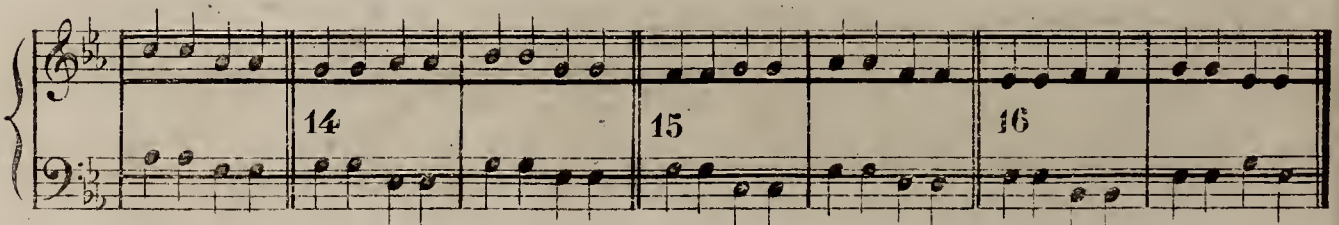


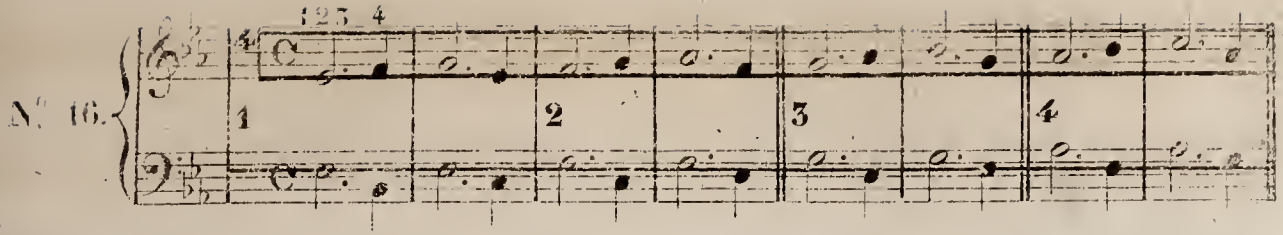


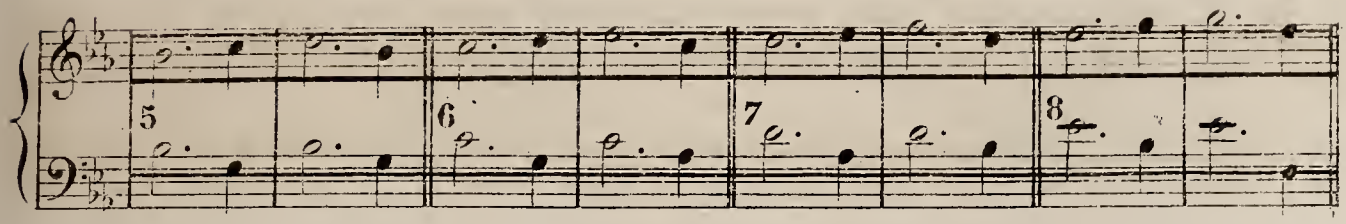


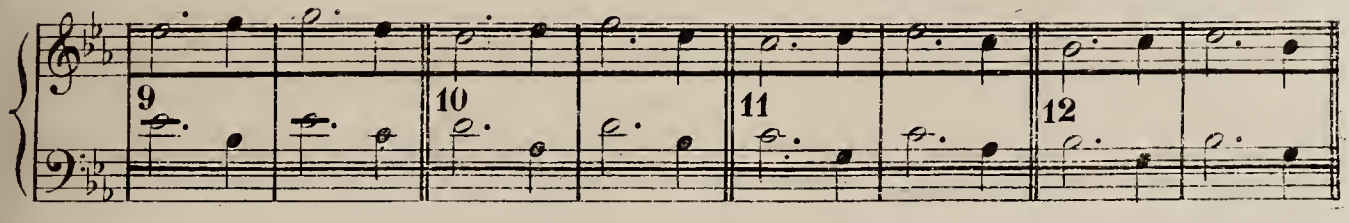


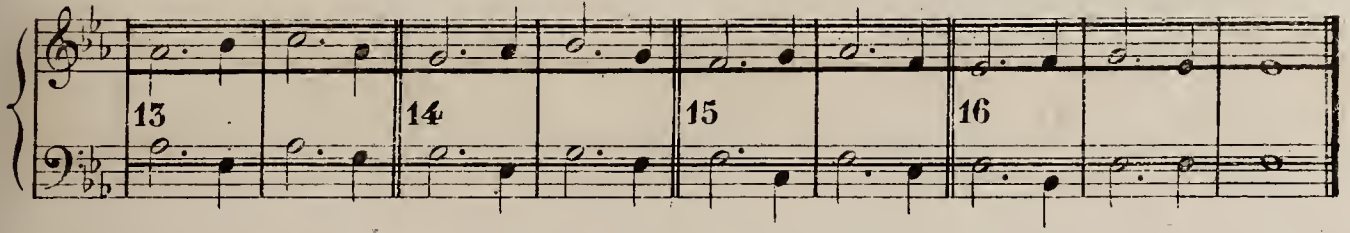


N.° 16.



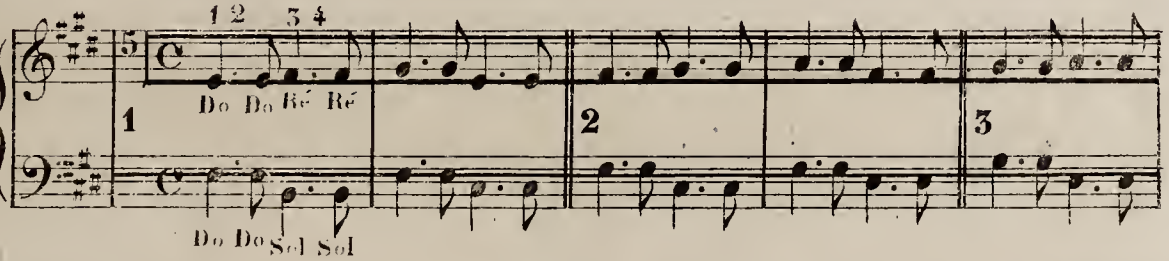


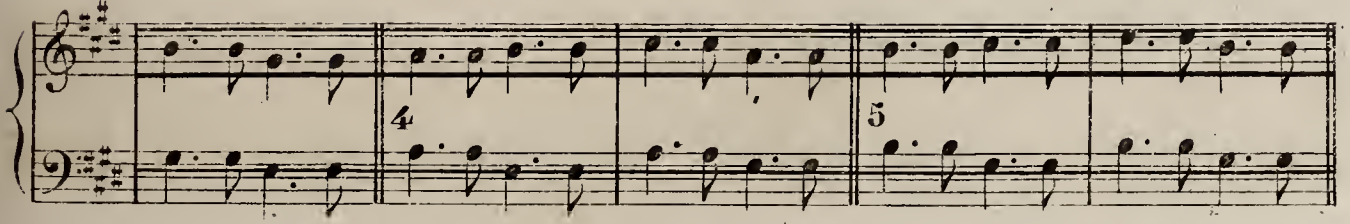


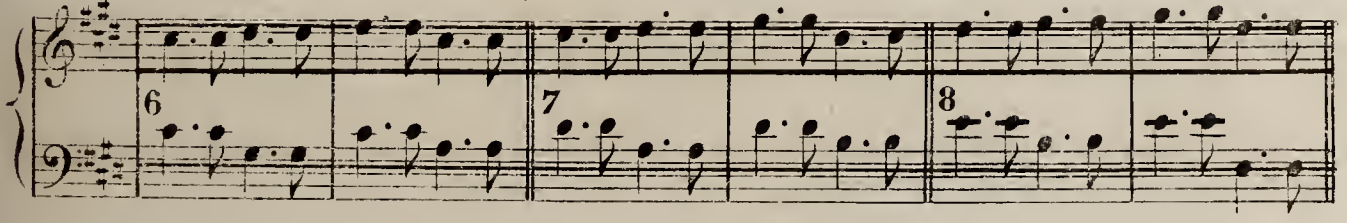


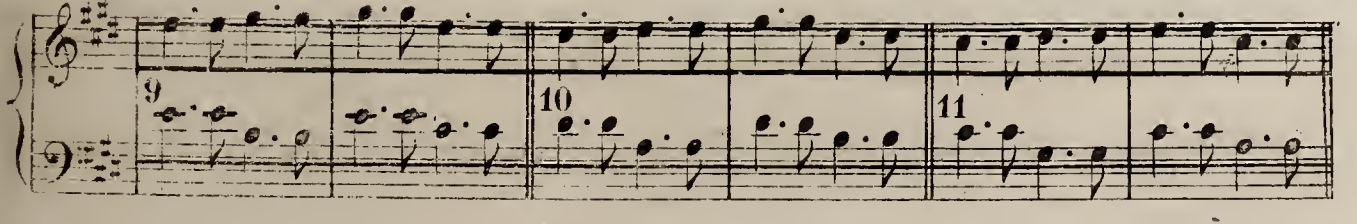
Ton de MI
ou 5.e ton.

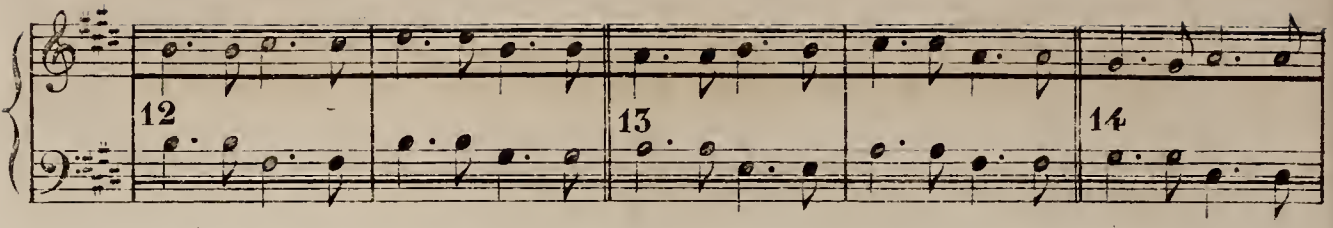
N.° 17.

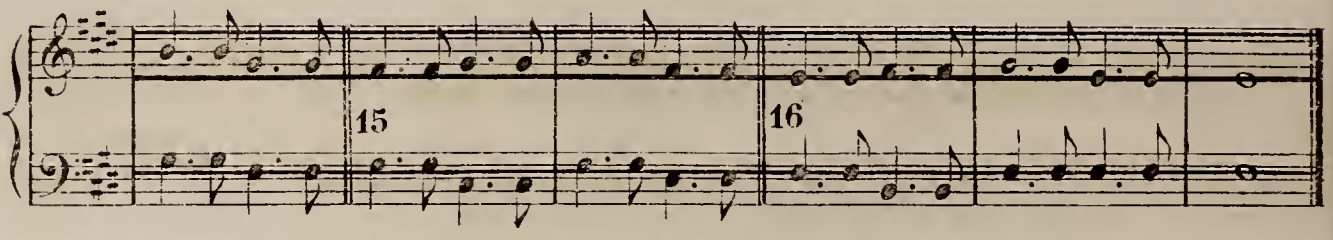






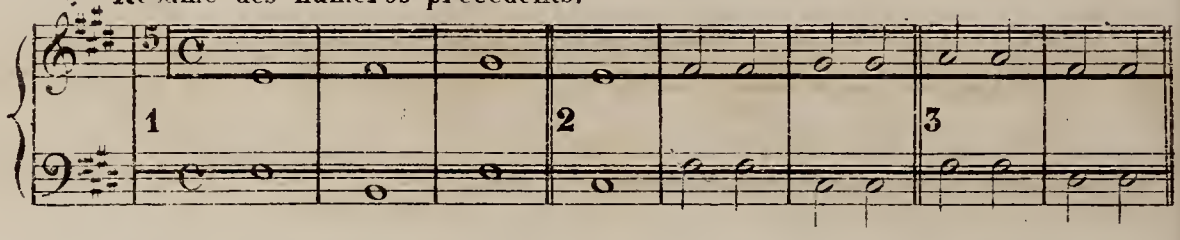


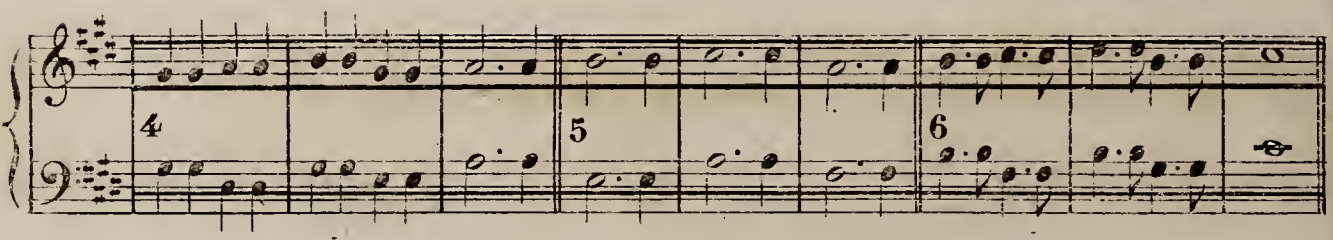


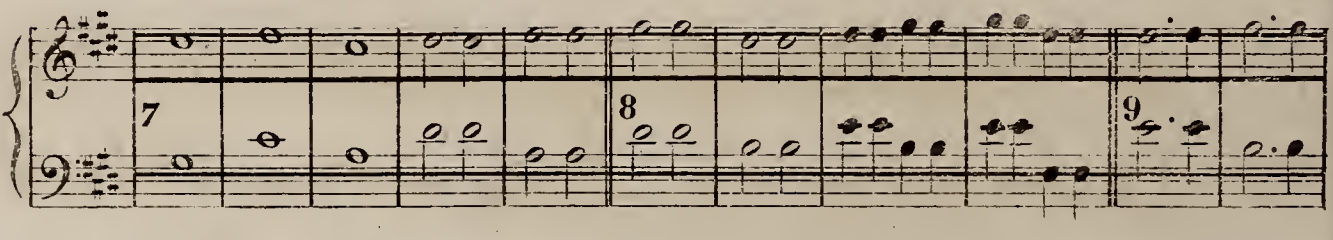


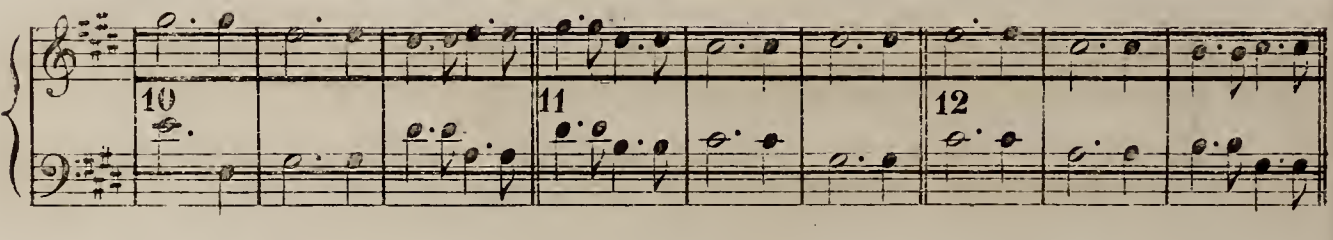
Résumé des numéros précédents.

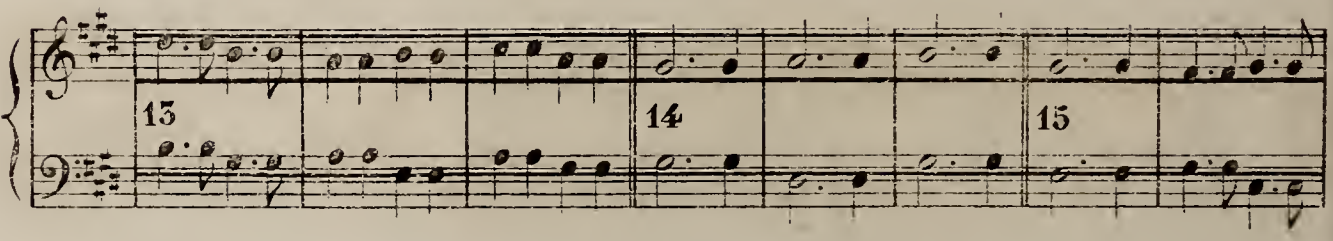
N°. 18.

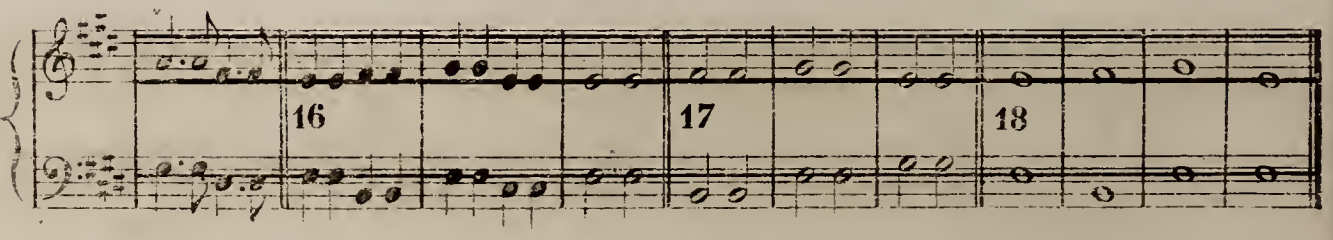






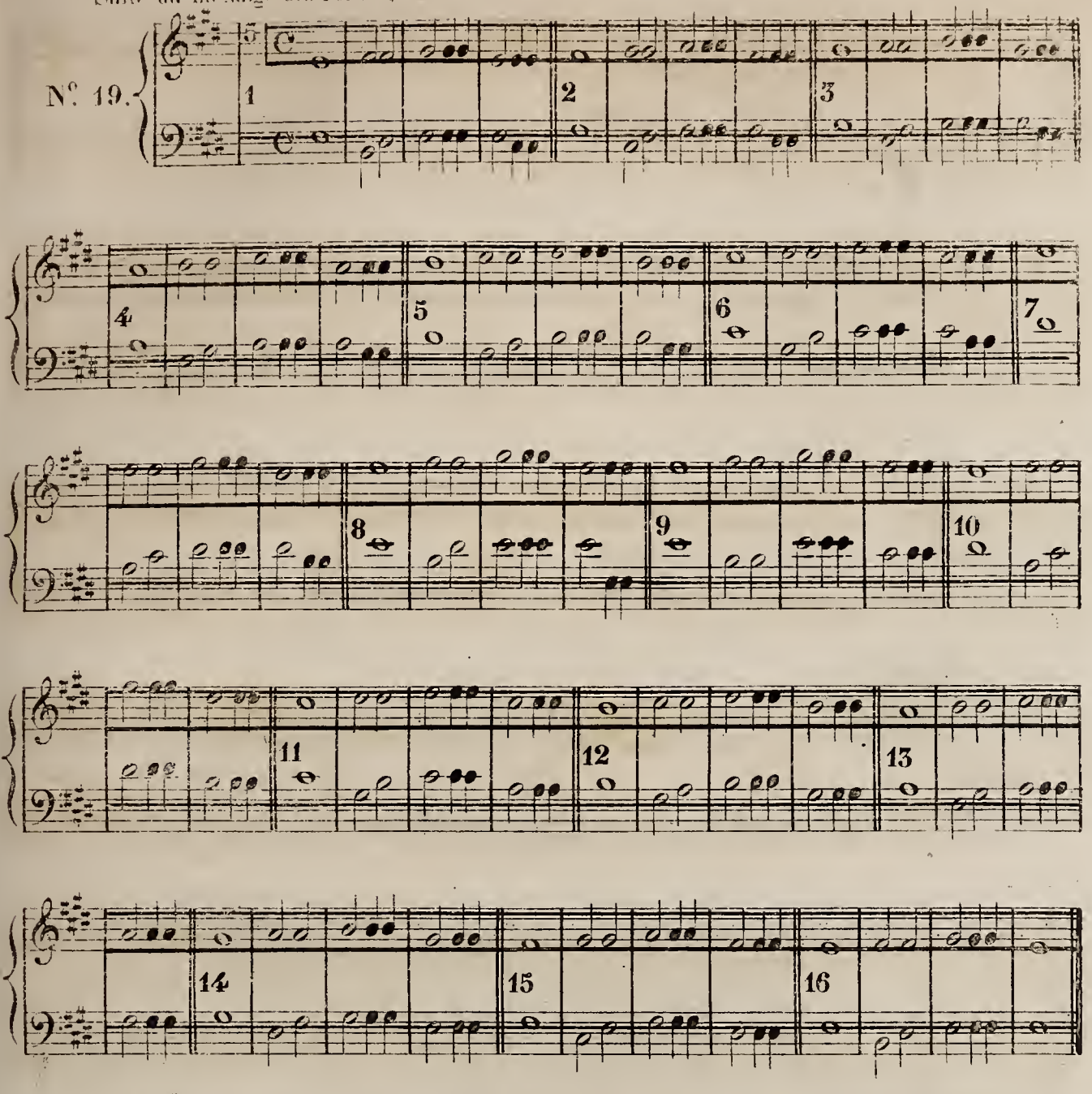






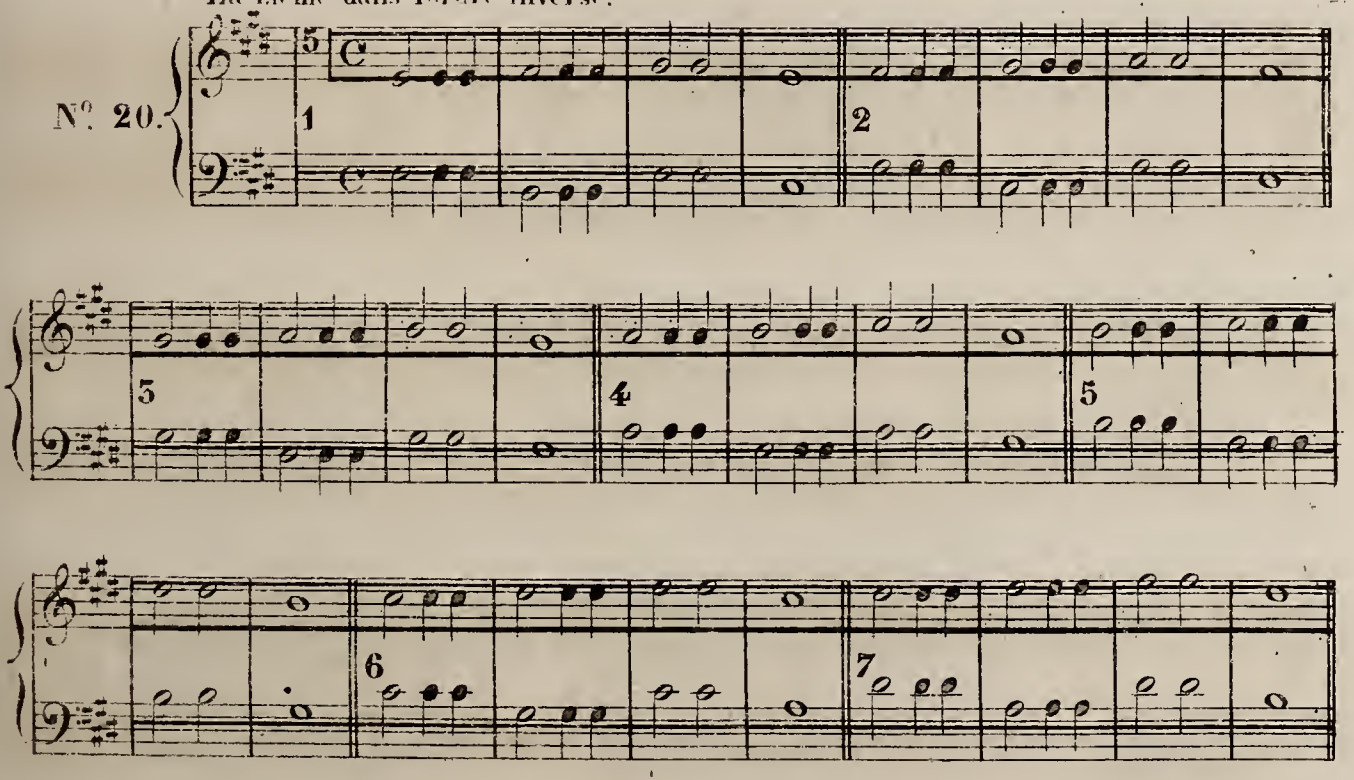
Suite du mélange des rondes, des blanches et des noires dans l'ordre de diminution de valeur

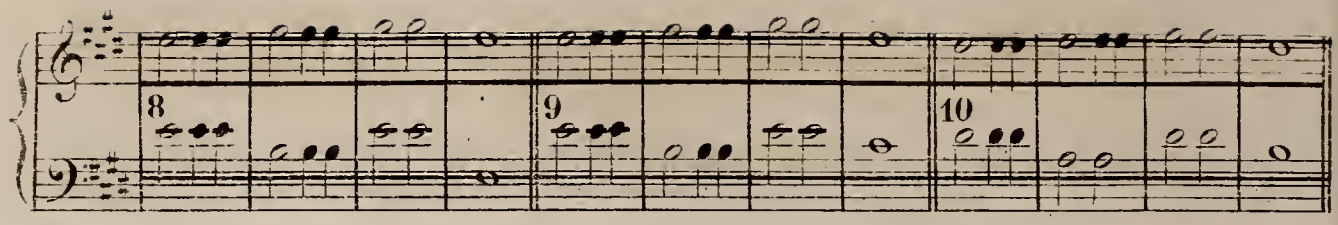
N°. 19.

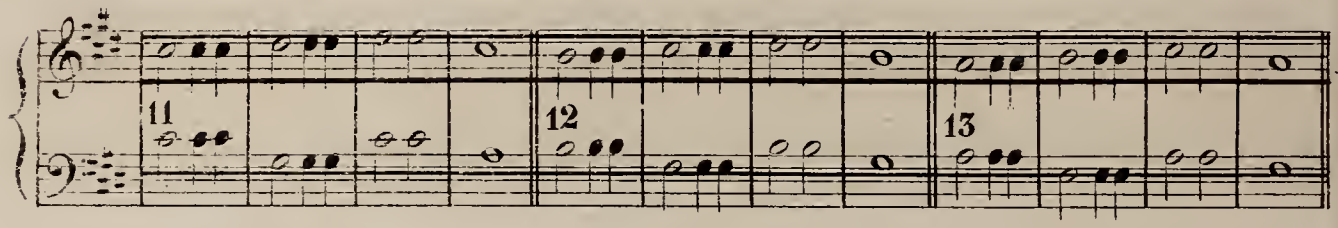


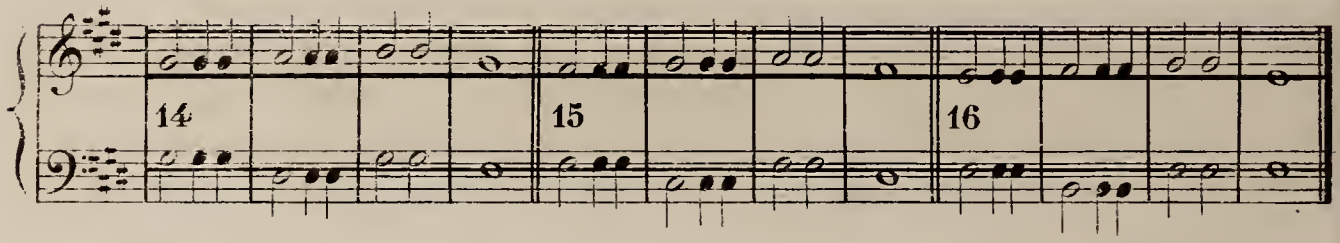
La même dans l'ordre inverse.

N°. 20.



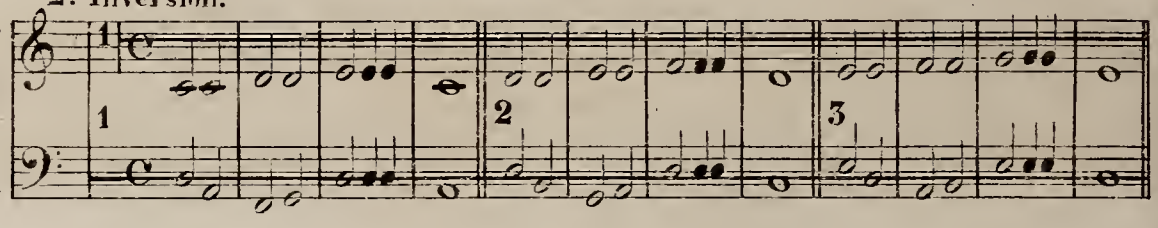


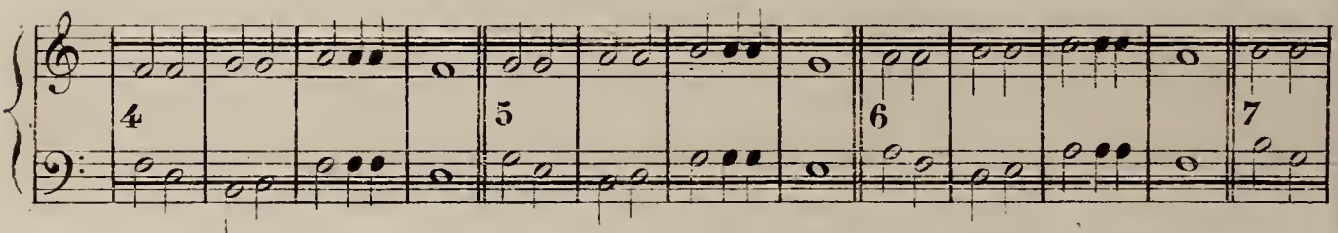


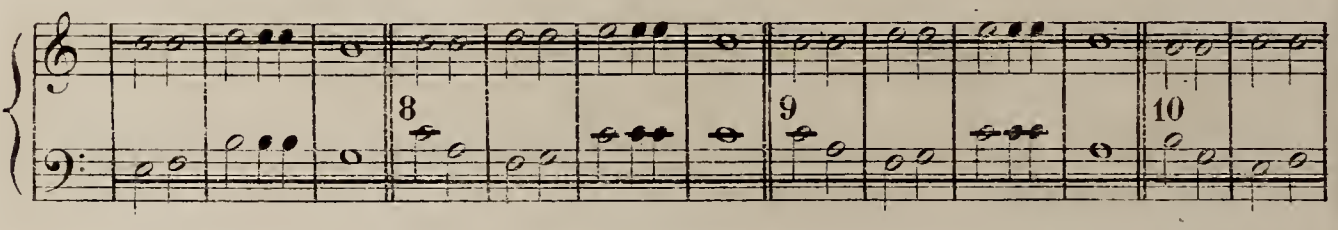


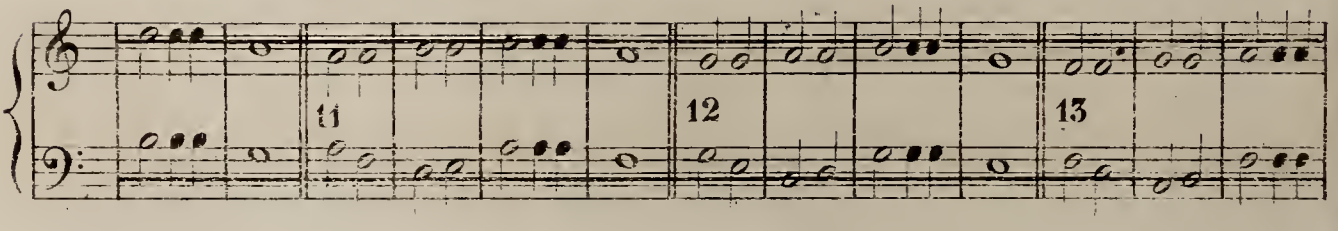
Ton d'UT ou 1er ton. 2e. Inversion.

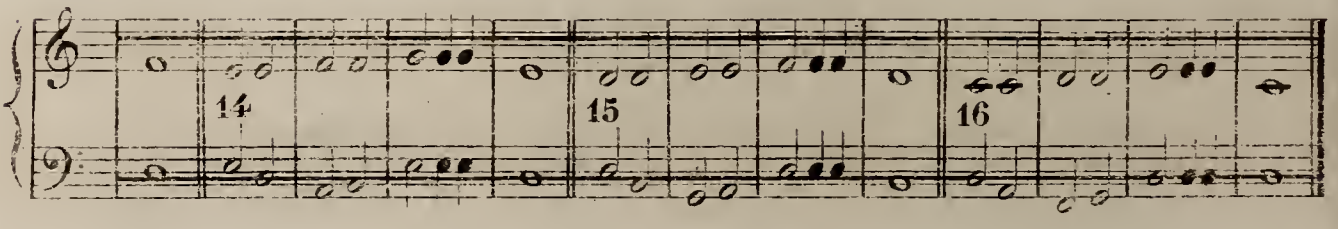
N.o 21.







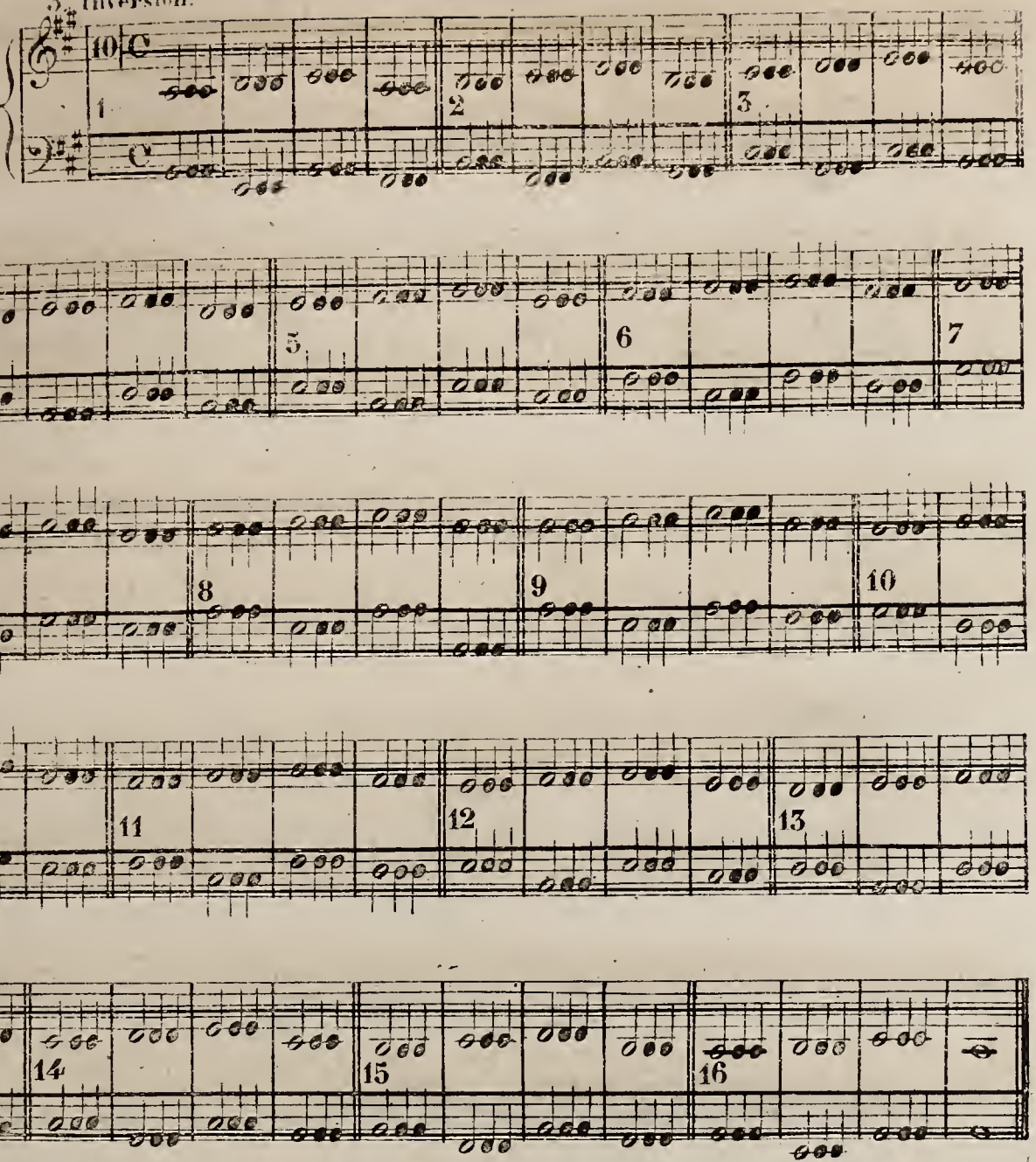




Ton de LA ou 10.e ton.

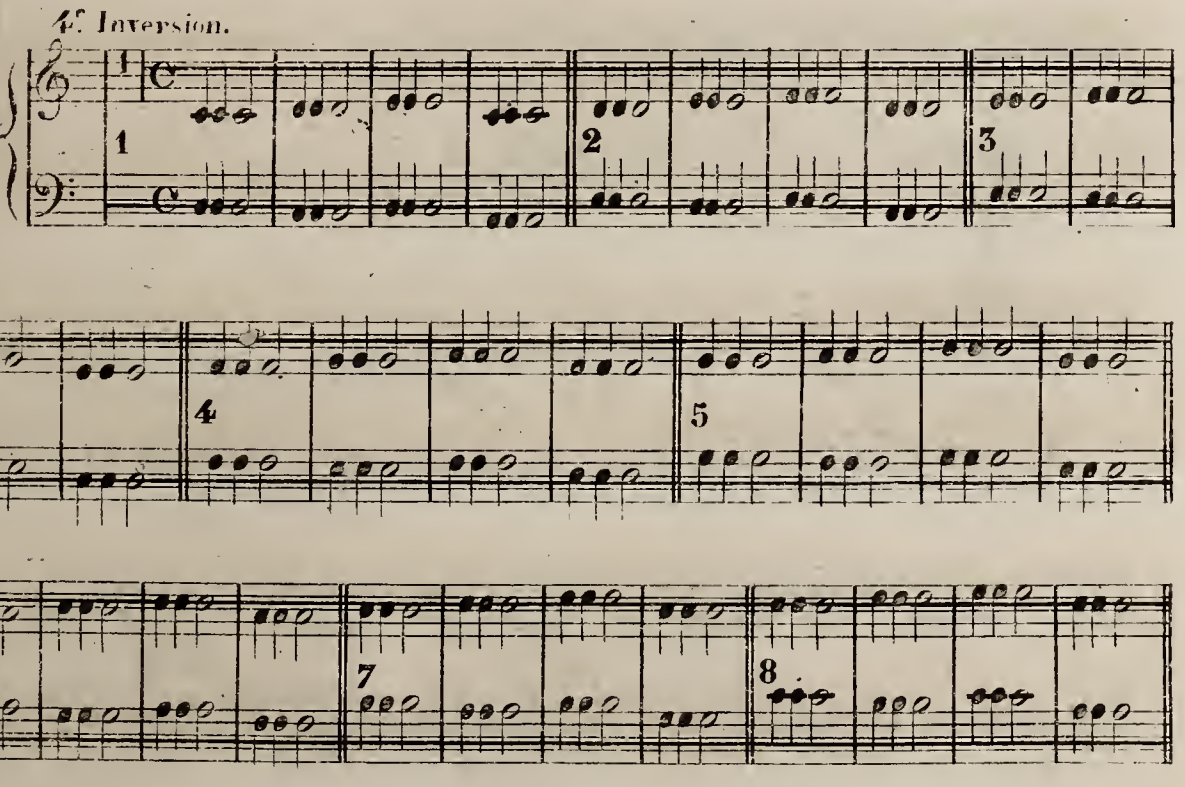
5.e Inversion.

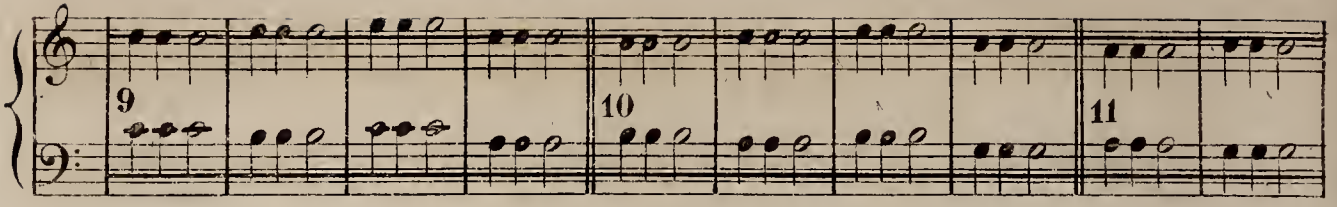
N.° 22.

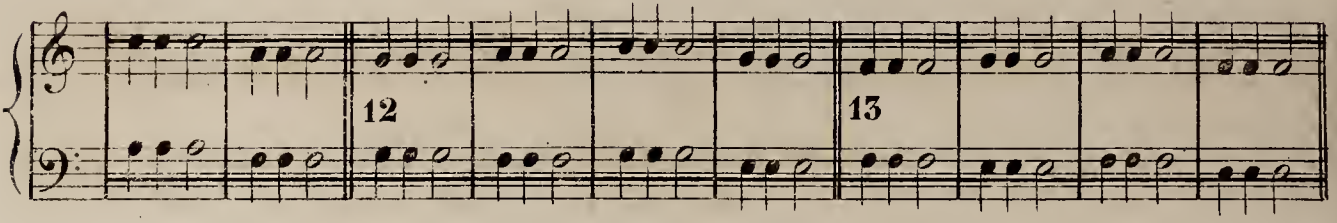


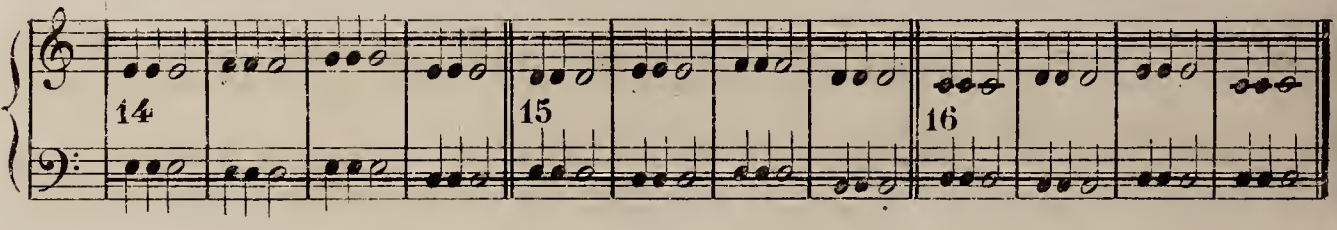
4.e Inversion.

N.° 23.

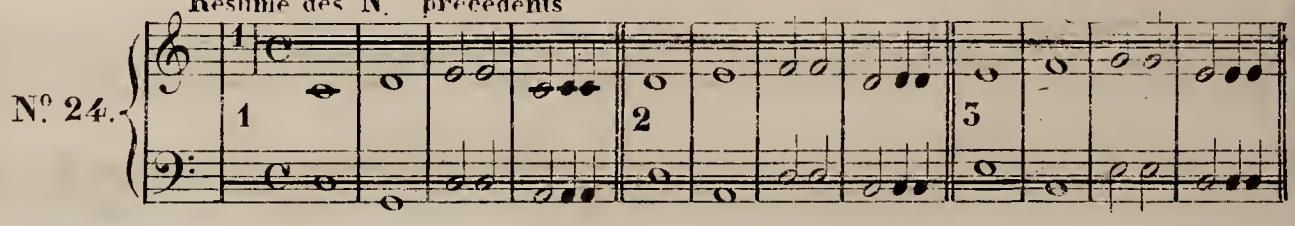


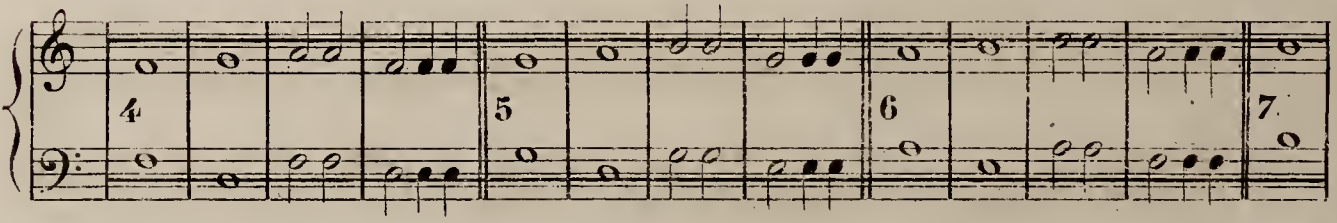


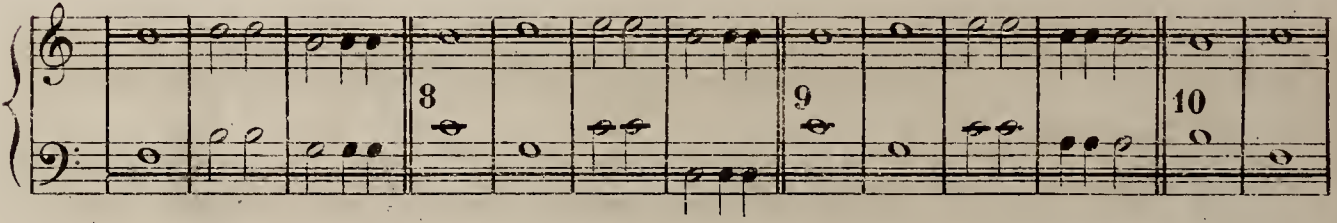


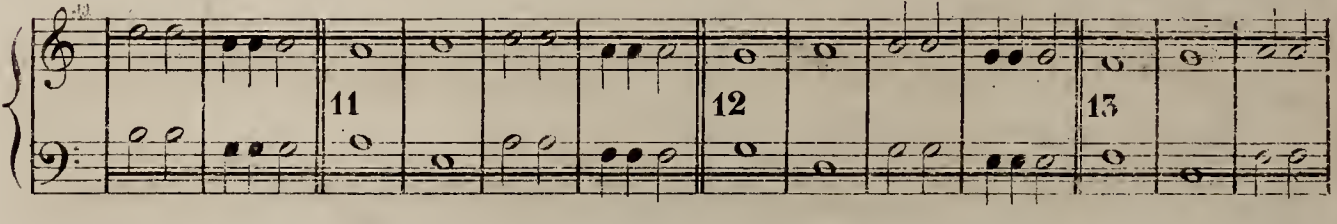


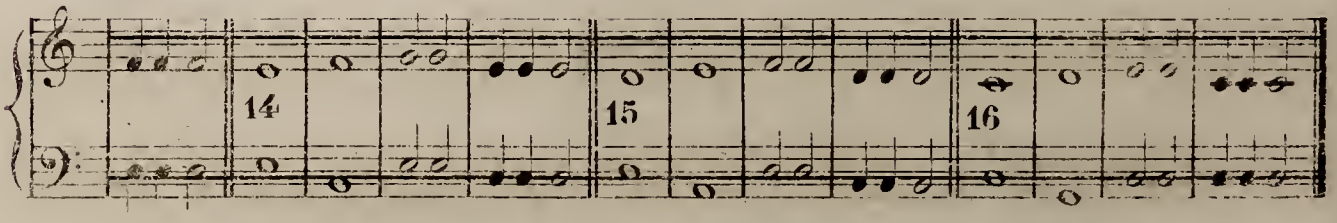
Résumé des N.os précédents







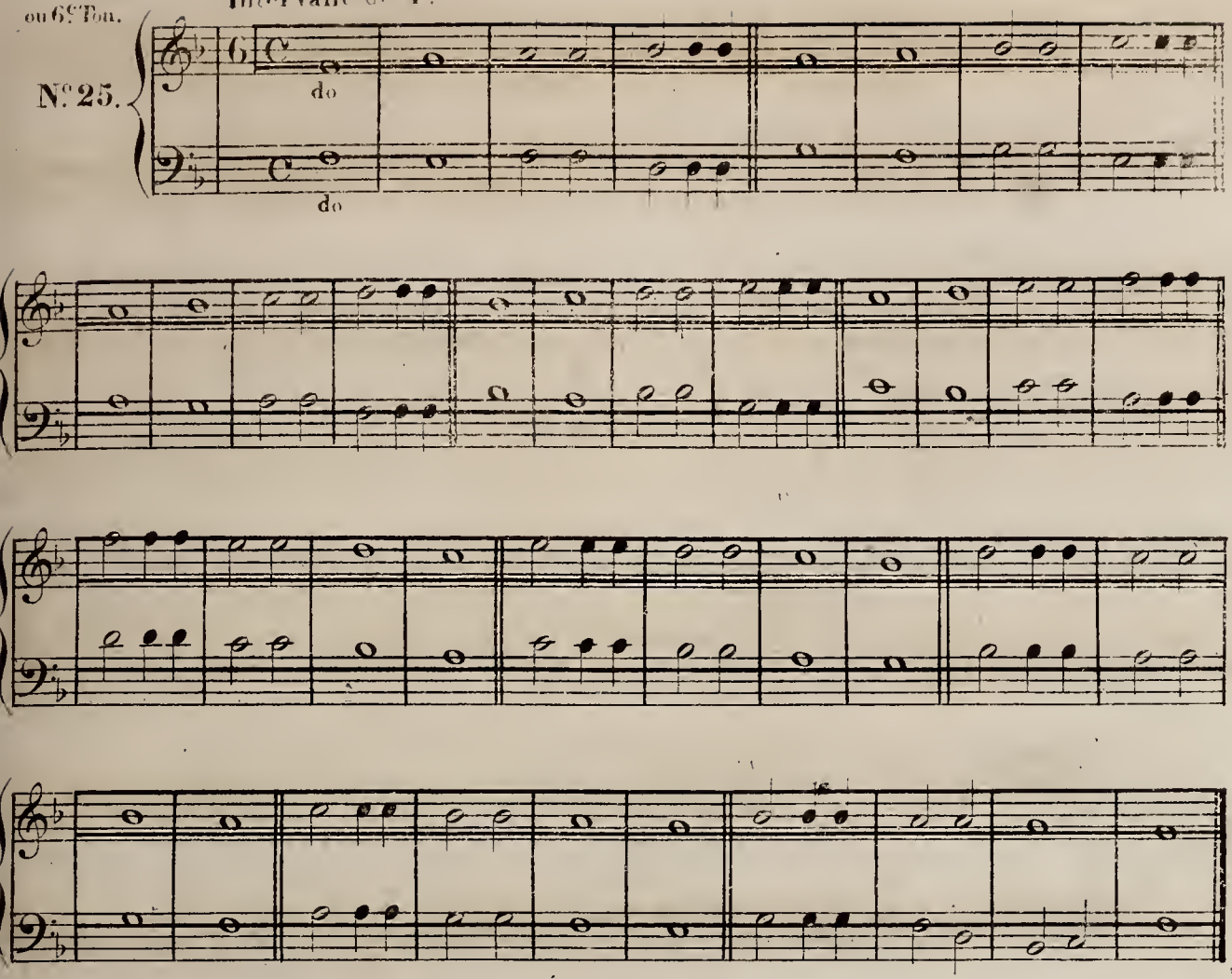




Ton de FA
ou 6.e Ton.

Intervalle de 4.te

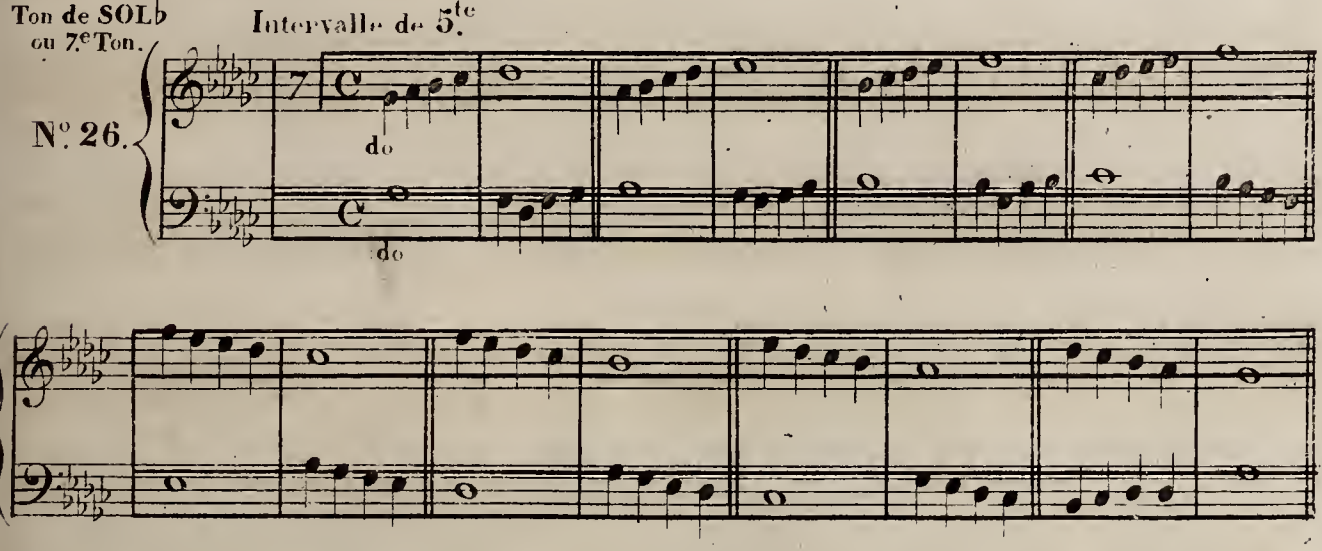
N.o 25.



Ton de SOLb
ou 7.e Ton.

Intervalle de 5.te

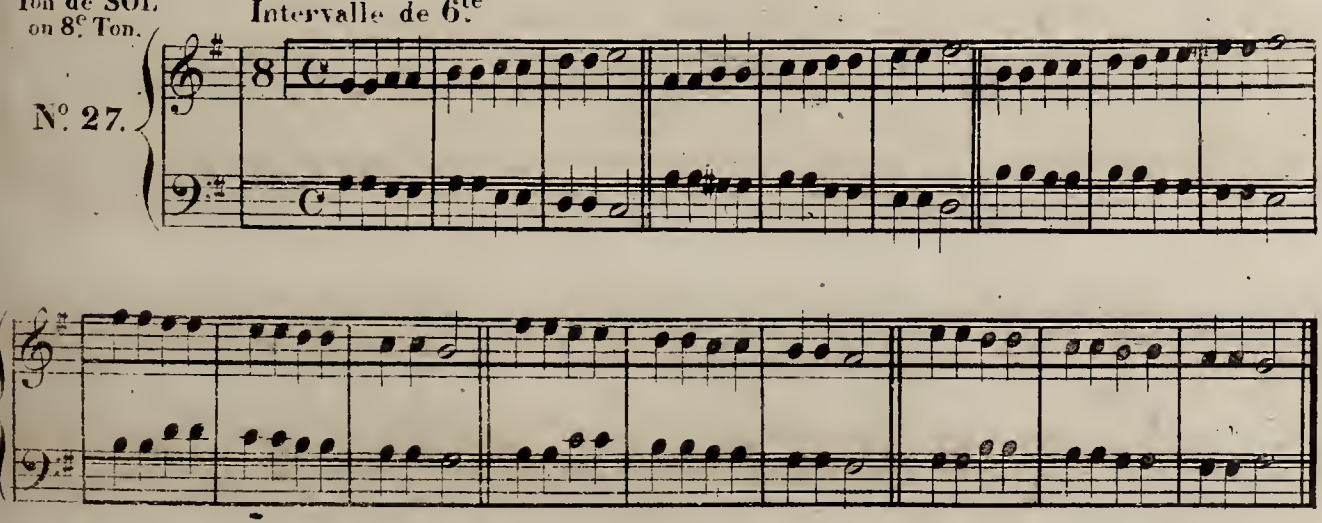
N.o 26.



Ton de SOL
ou 8.e Ton.

Intervalle de 6.te

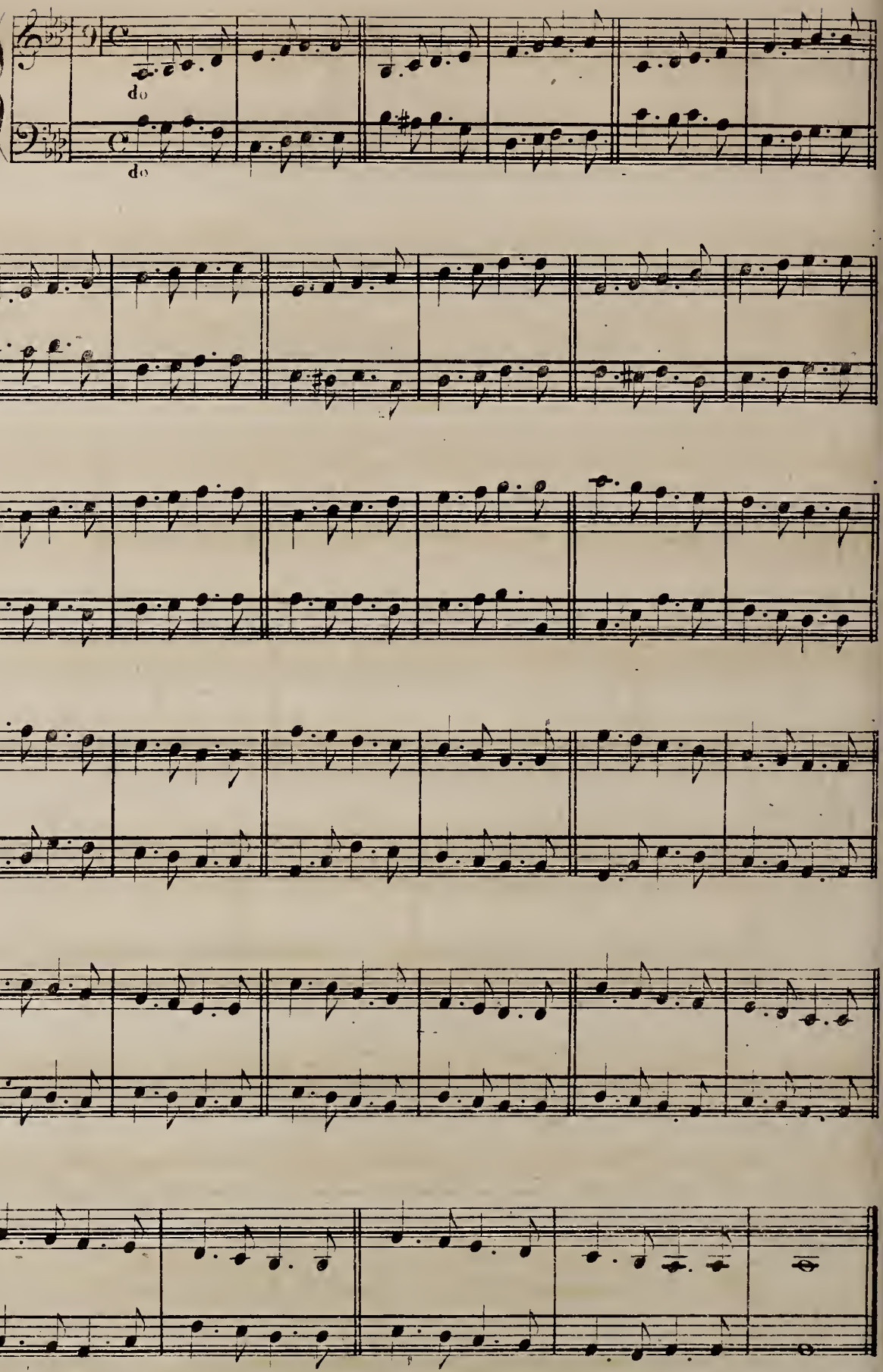
N.o 27.



Ton de LAb
ou 2.e Ton.

Intervalle de 7.me

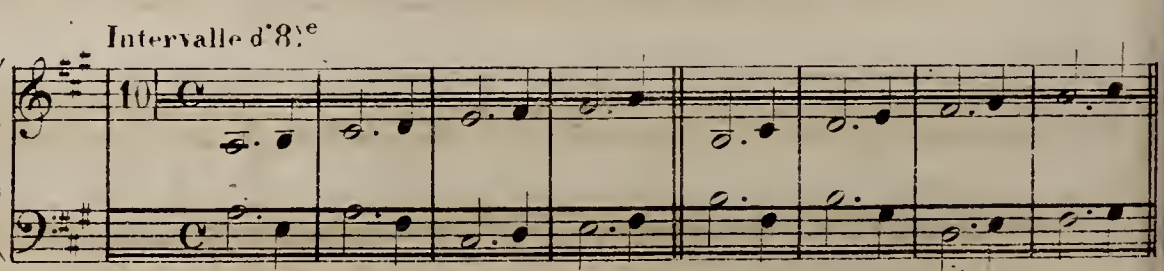
N.o 28.

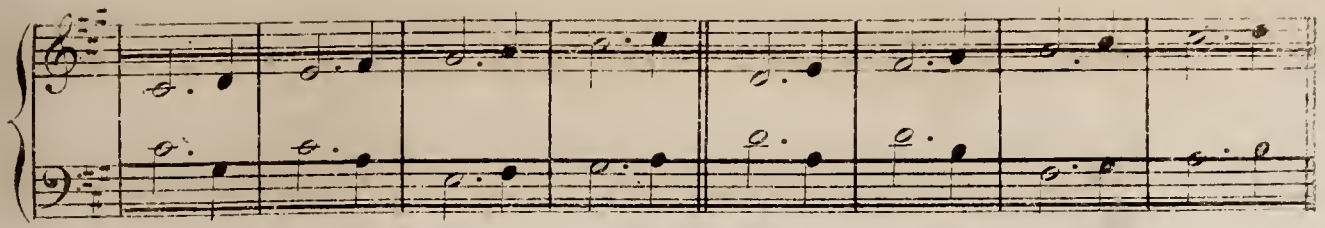


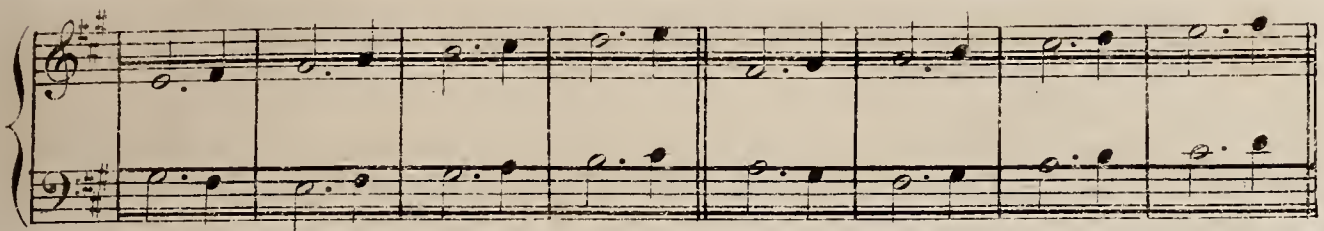
Ton de LA
ou 10.e Ton.

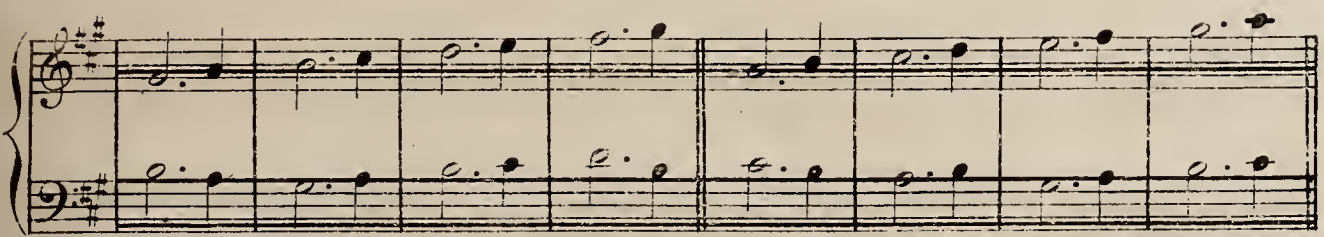
Intervalle d'8.ve

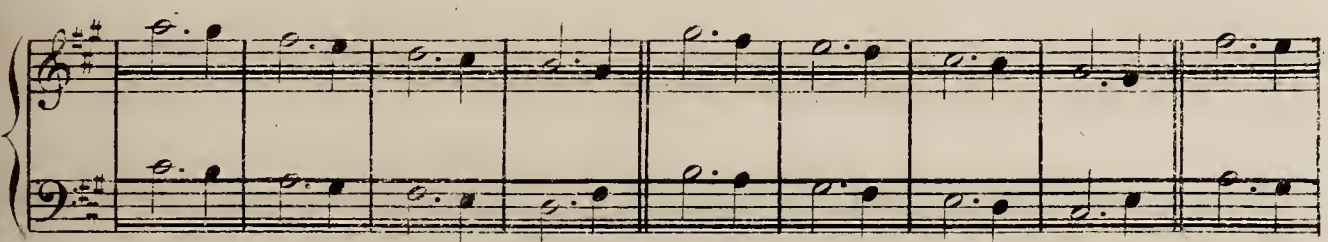
N.o 29.

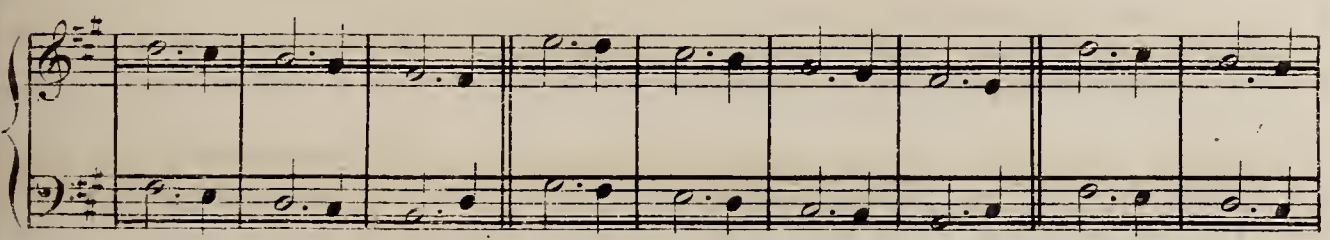


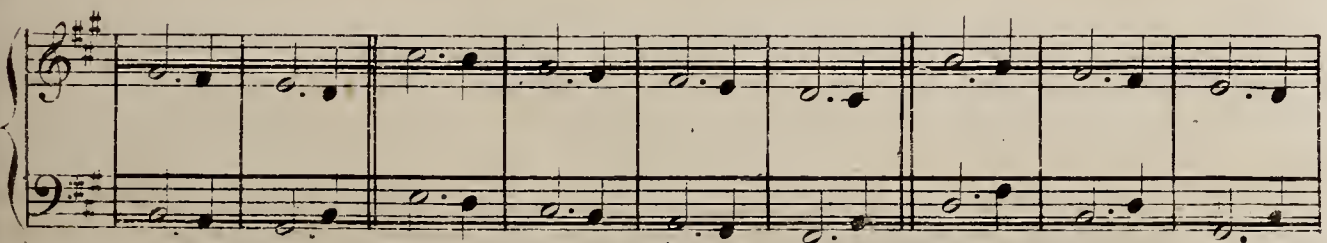


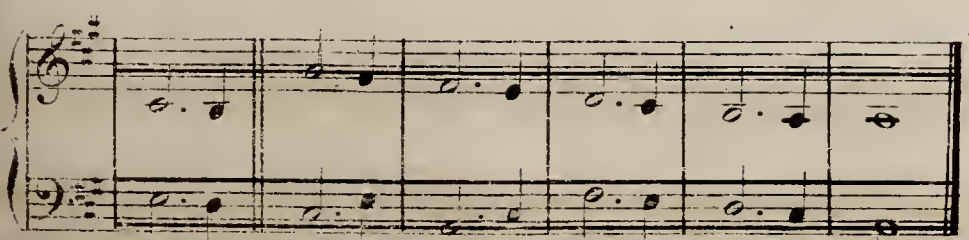










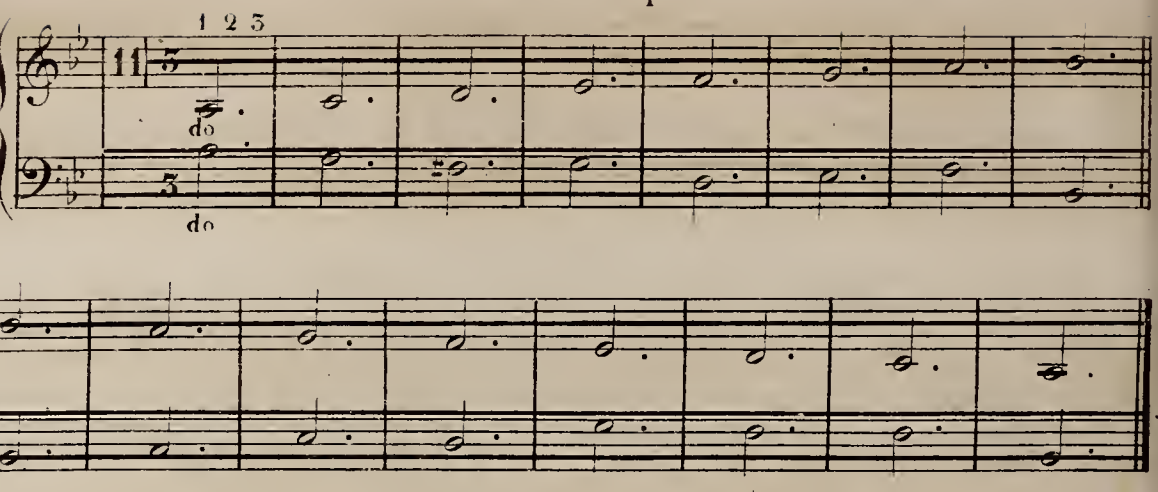


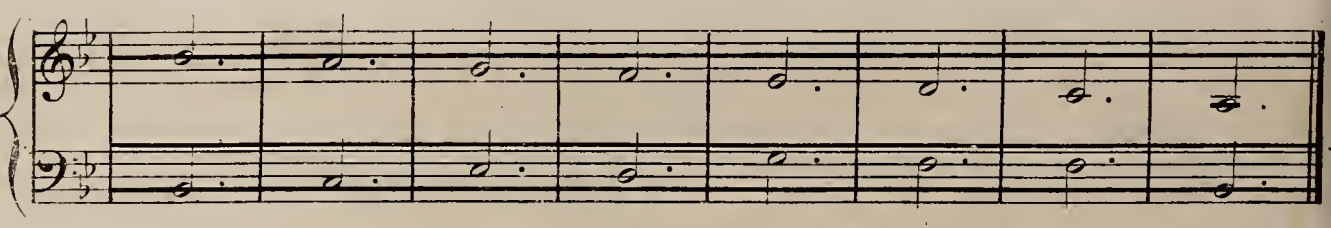
On reprendra tous les exercices précédents en battant la mesure à deux temps.

Ton de SIb
ou 11e Ton

Mesure à trois temps.

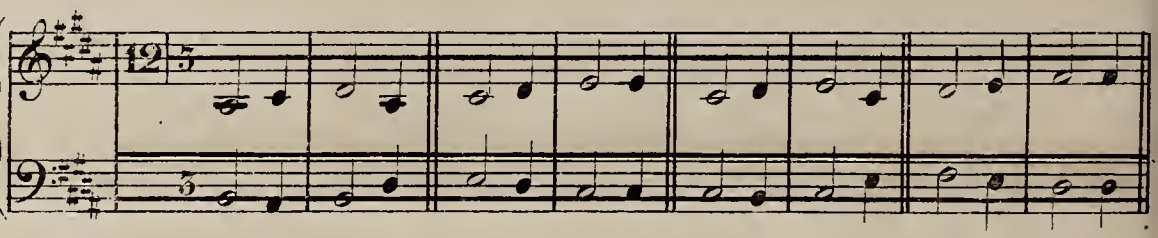
N°. 30.

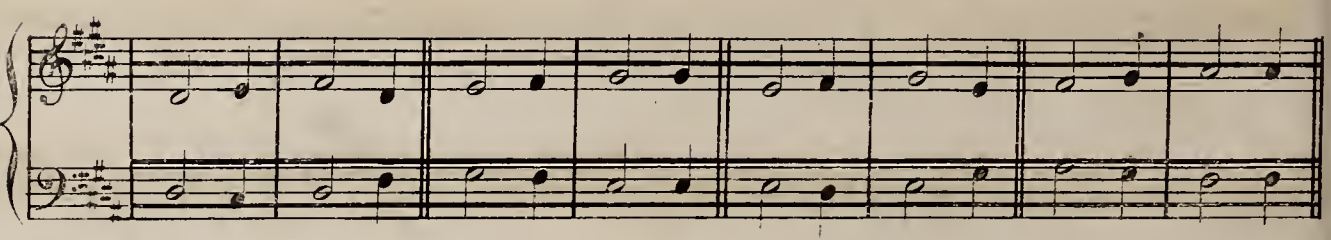


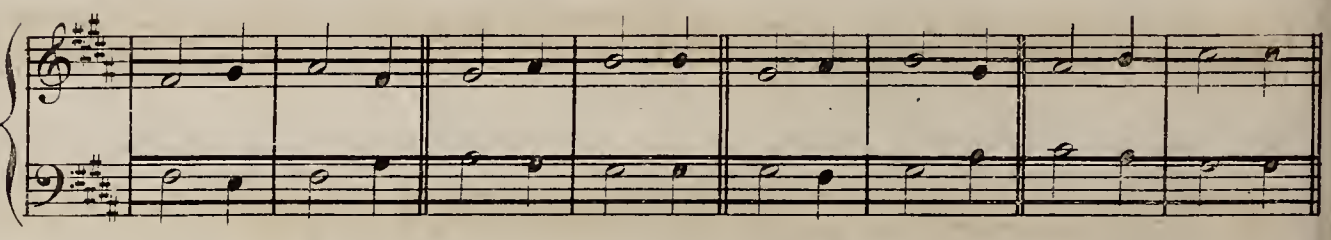


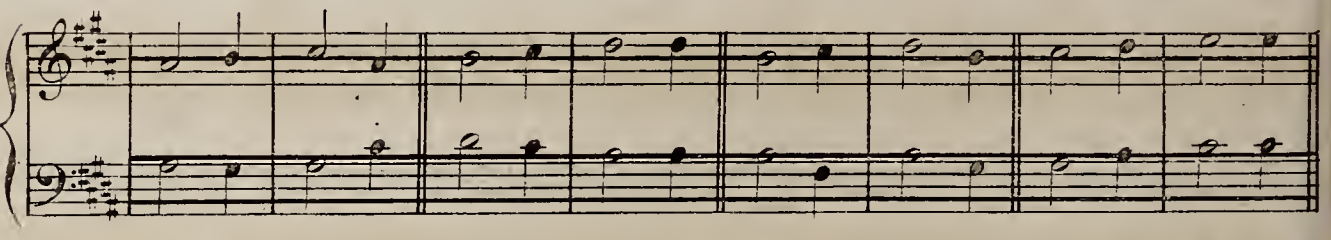
Ton de SI
ou 12e Ton.

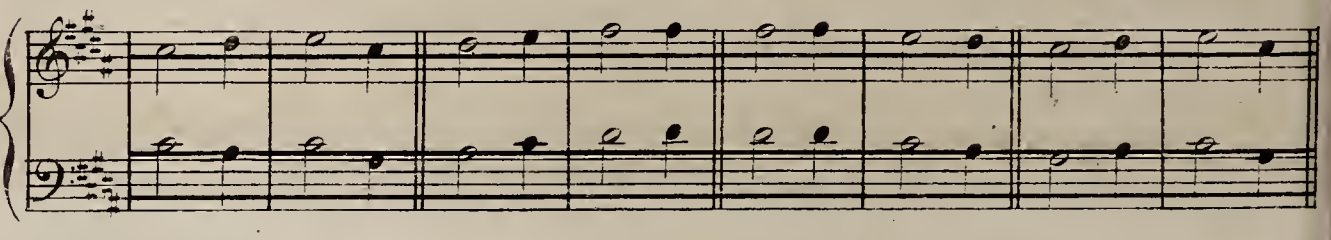
N°. 31.

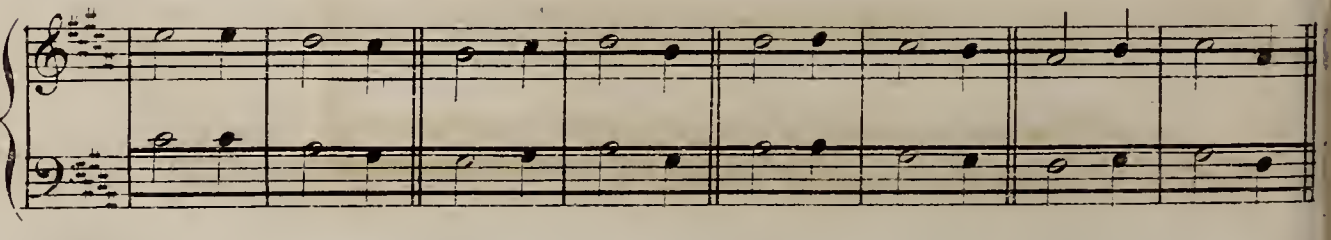


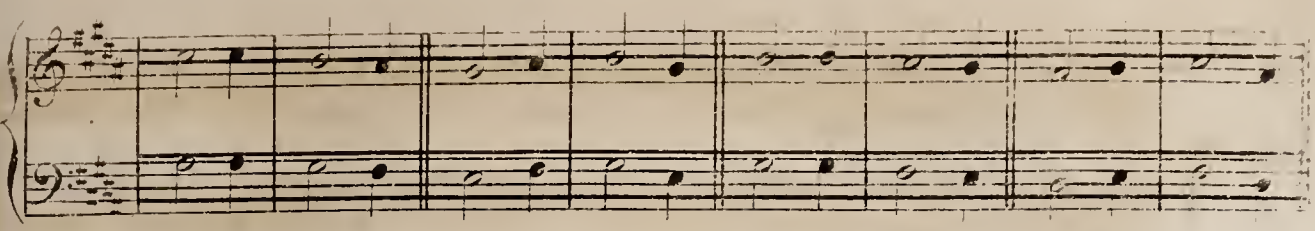


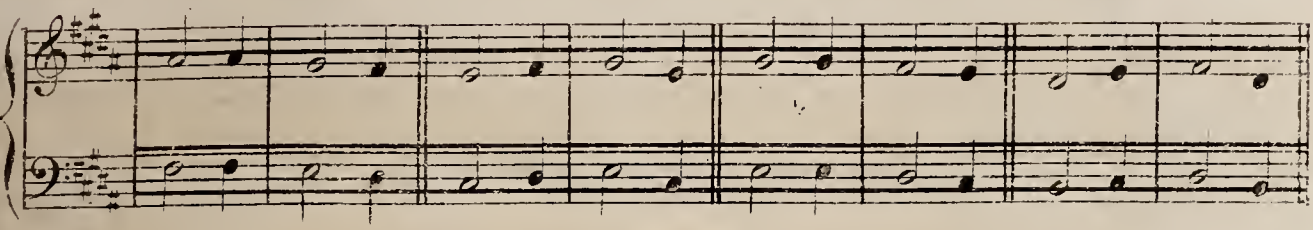


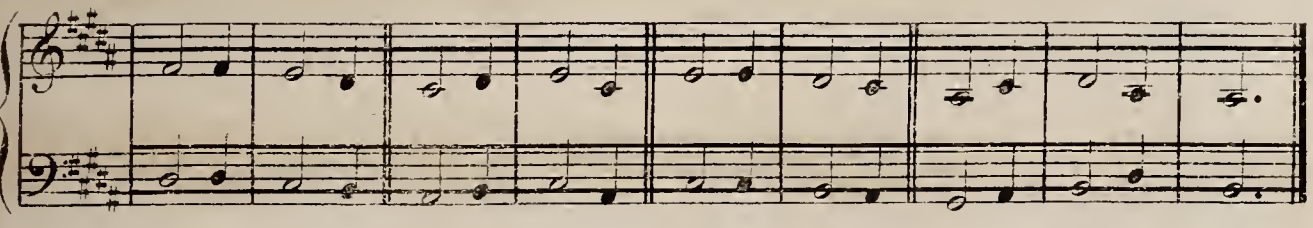






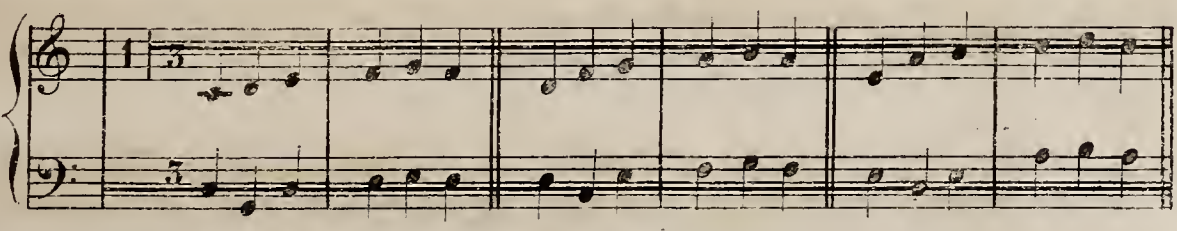


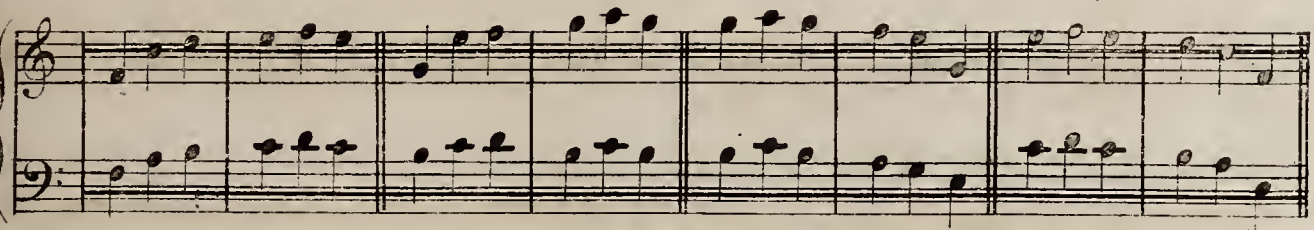


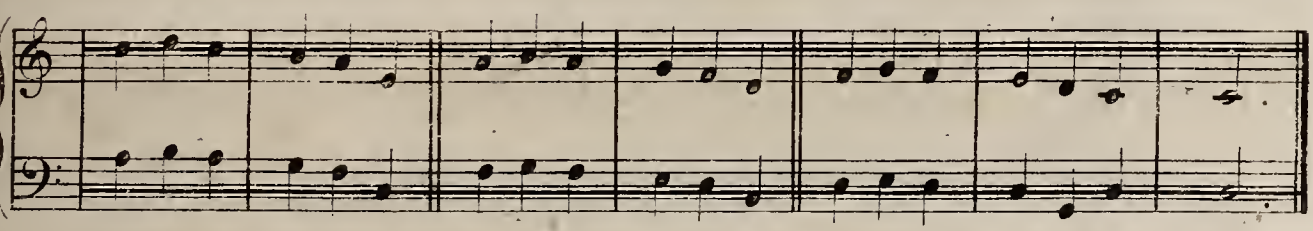


Ton d'UT.
ou 1.er Ton.

N.° 32.

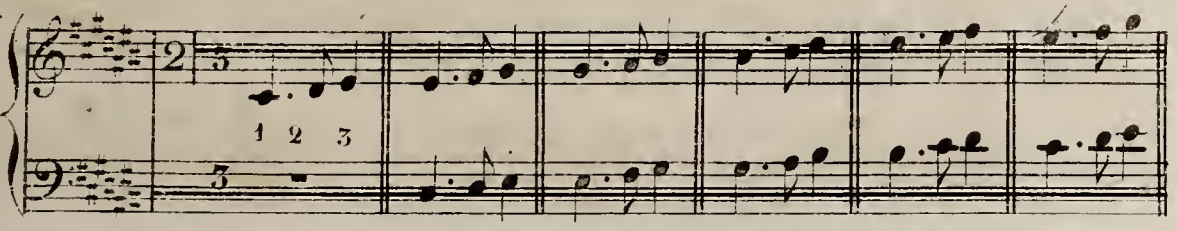


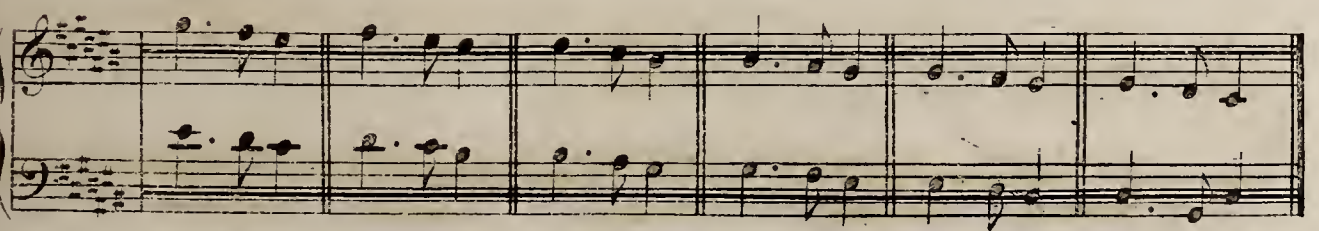




Ton d'UT♯
ou 2.e Ton.

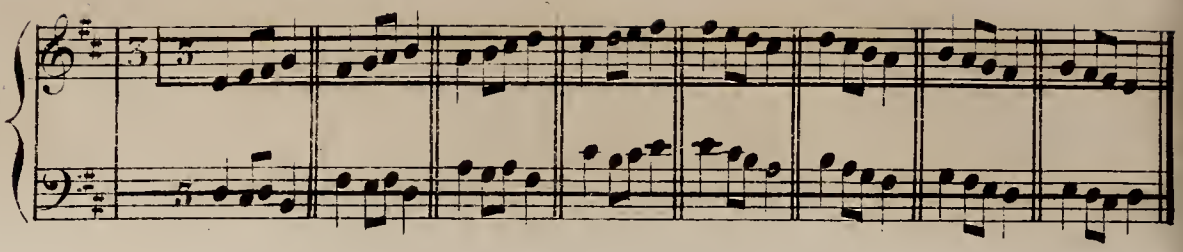
N.° 33.





Les deux Croches sur un temps.

N°. 34.



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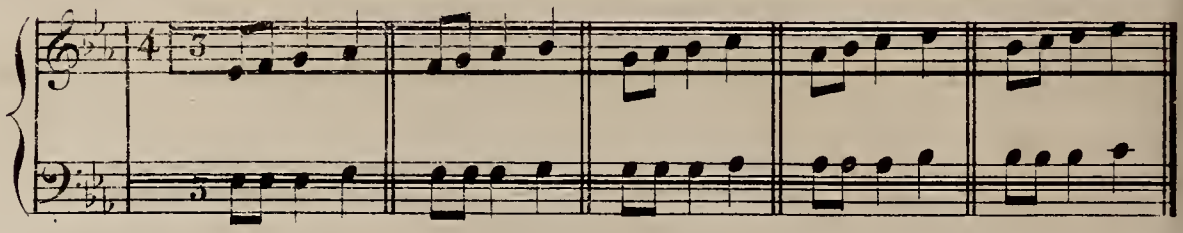
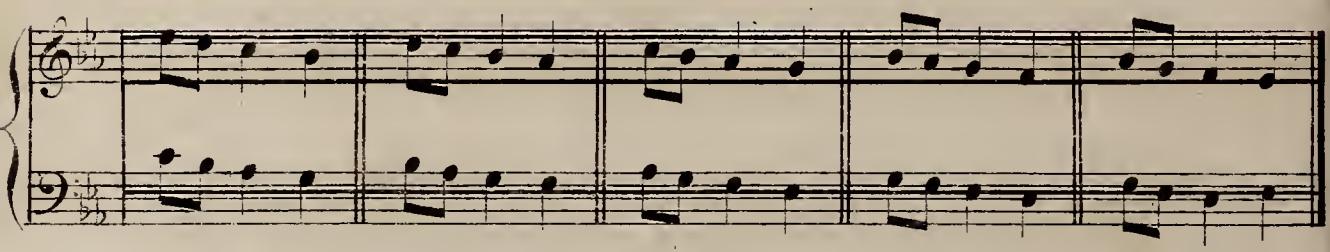
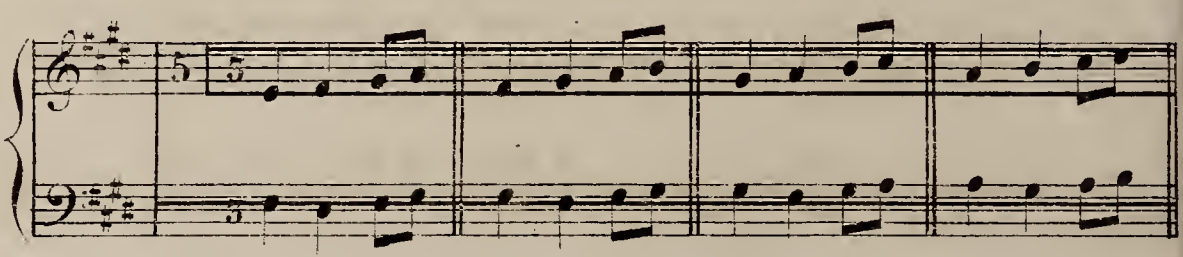
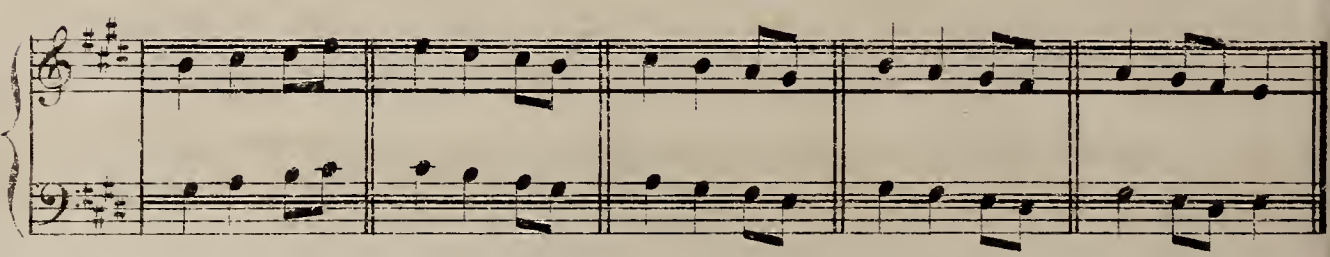




N°. 36.





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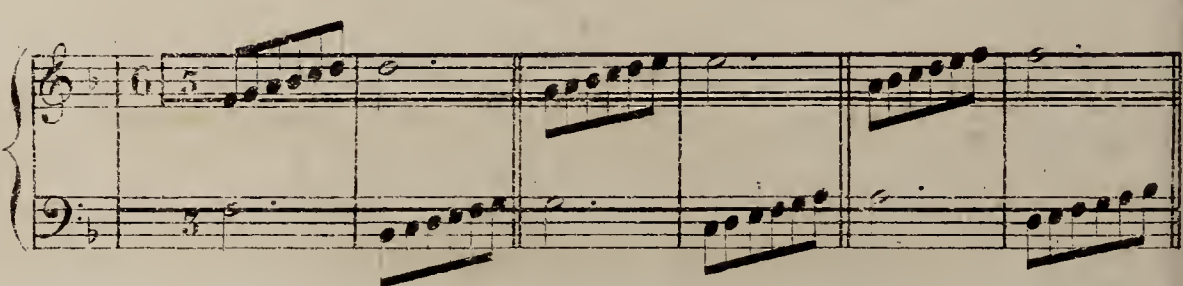
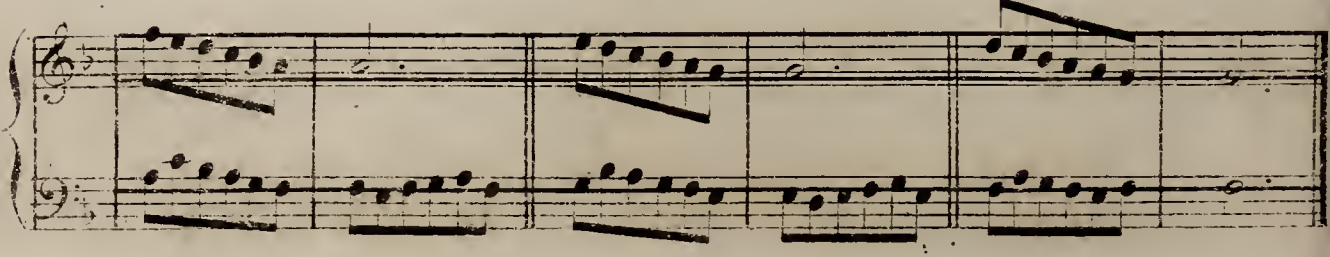
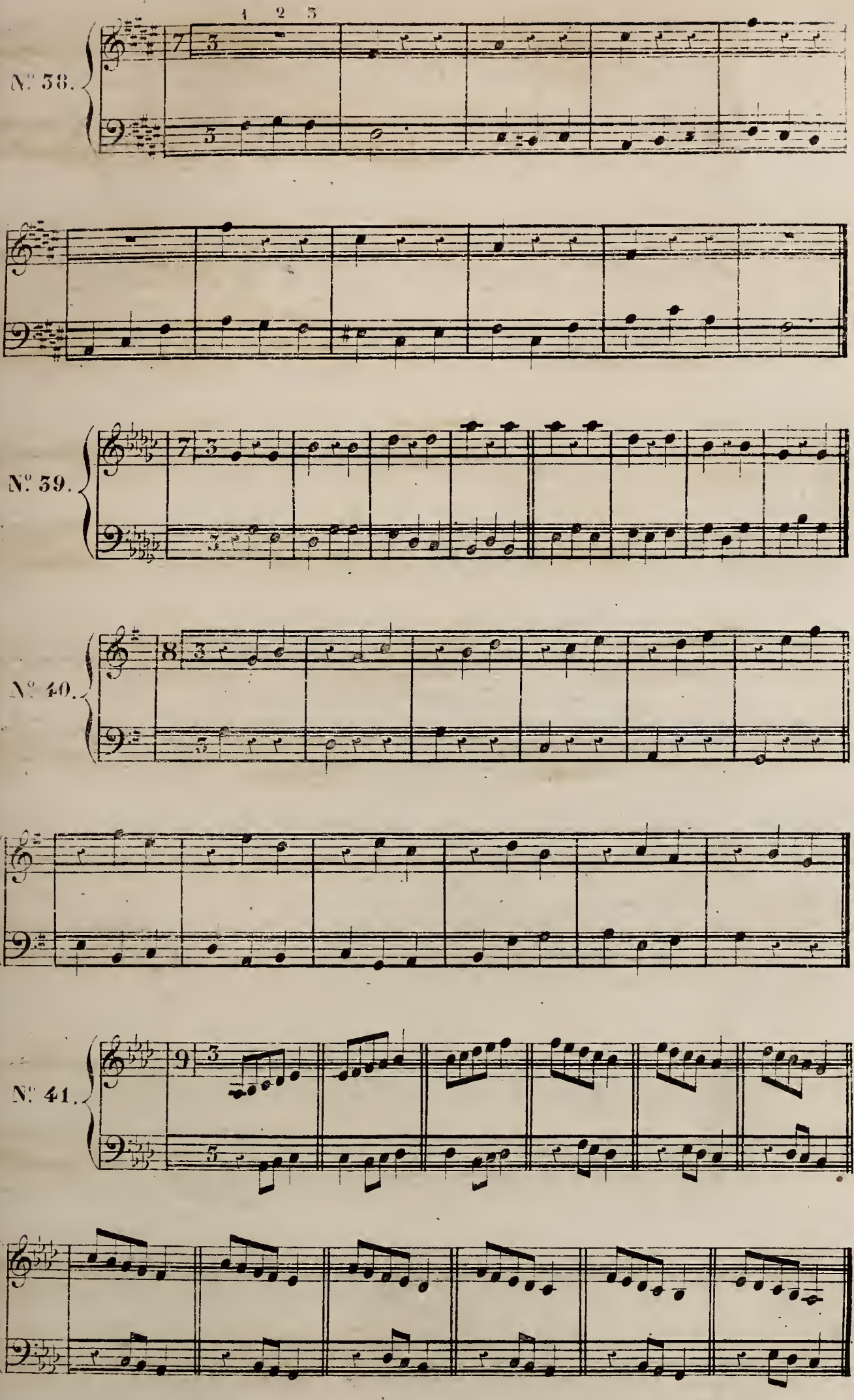


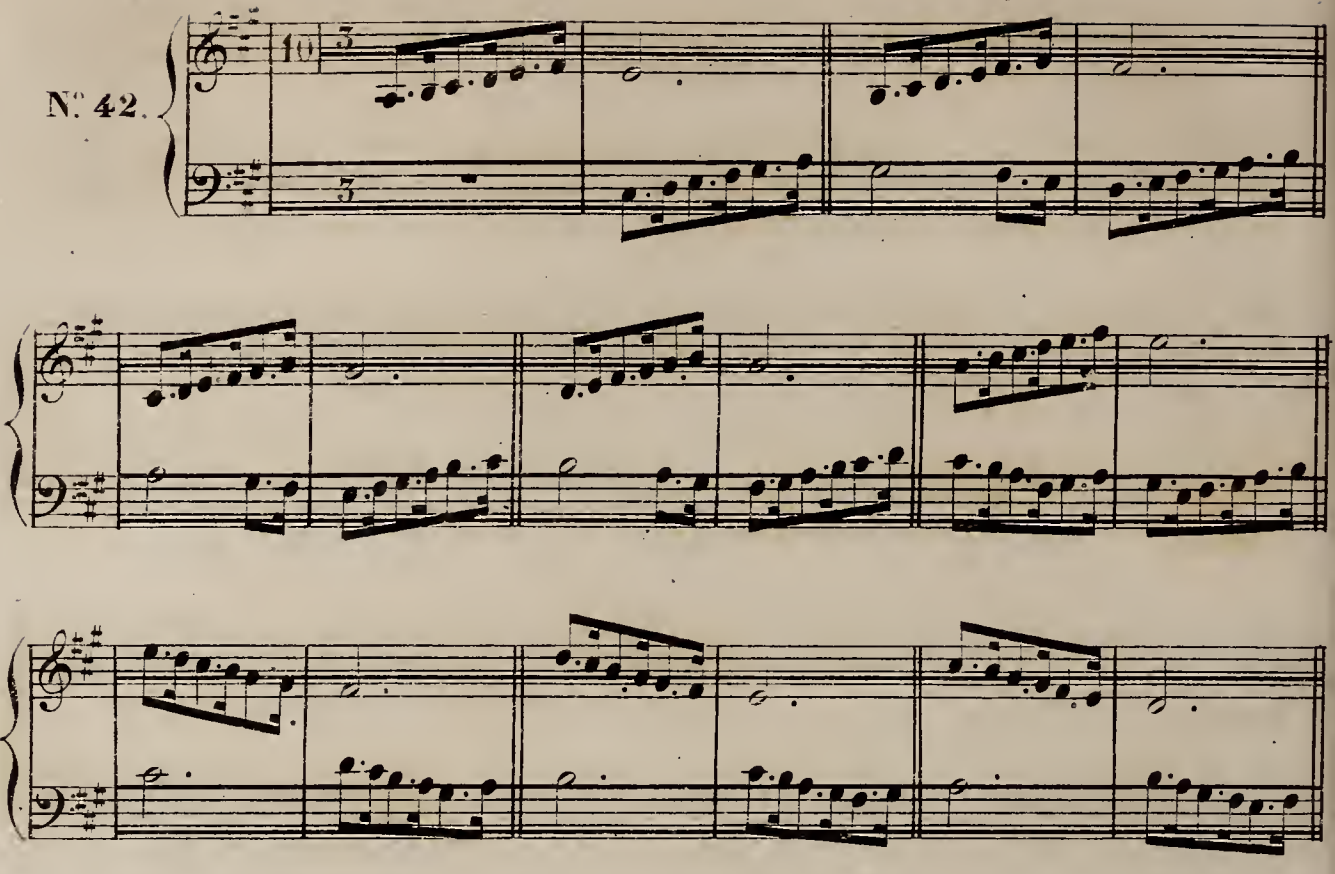


Un temps en silence sur chaque Soupir.



Une Croche pointée et une double-croche sur un temps.

N°. 42.



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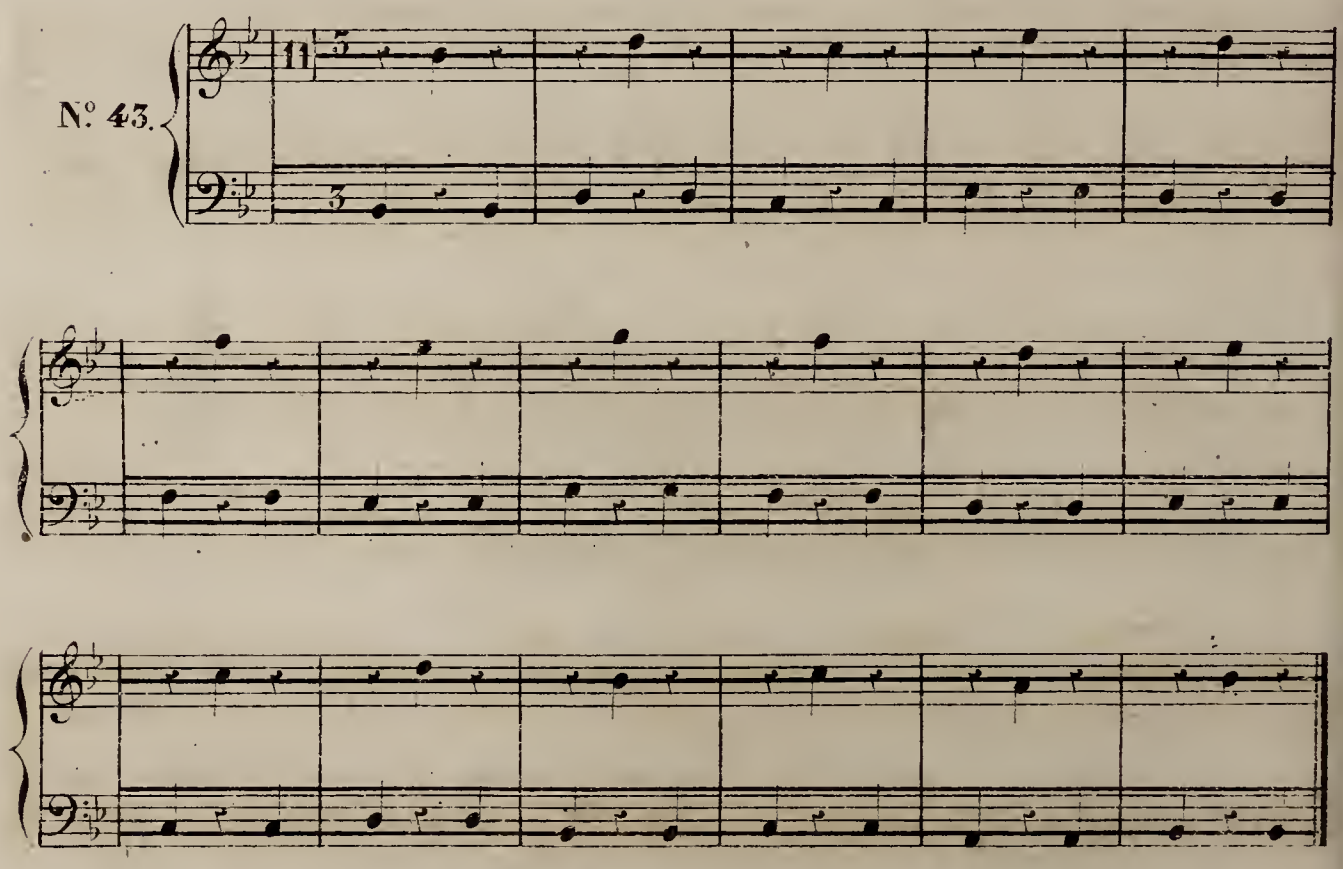

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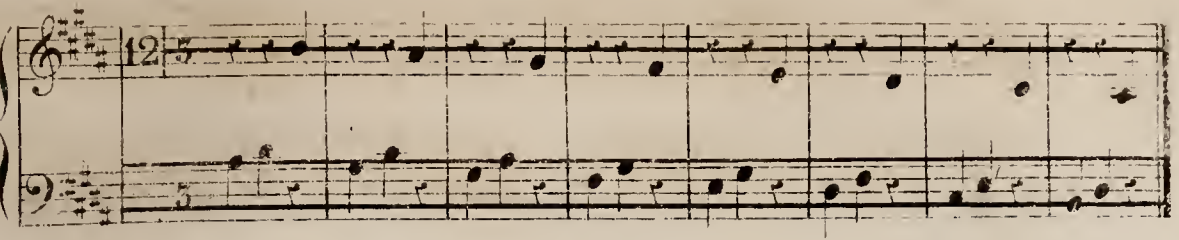
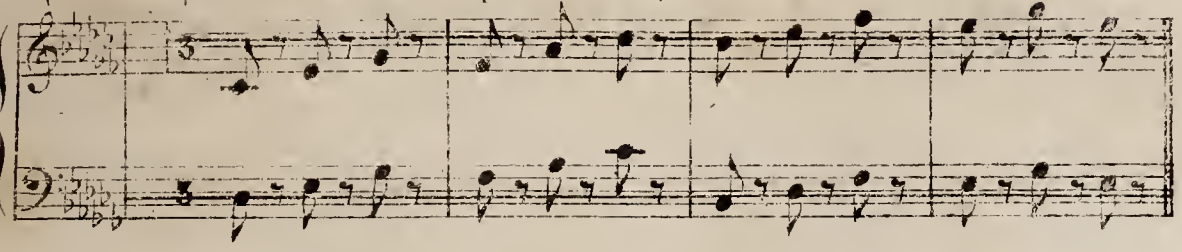
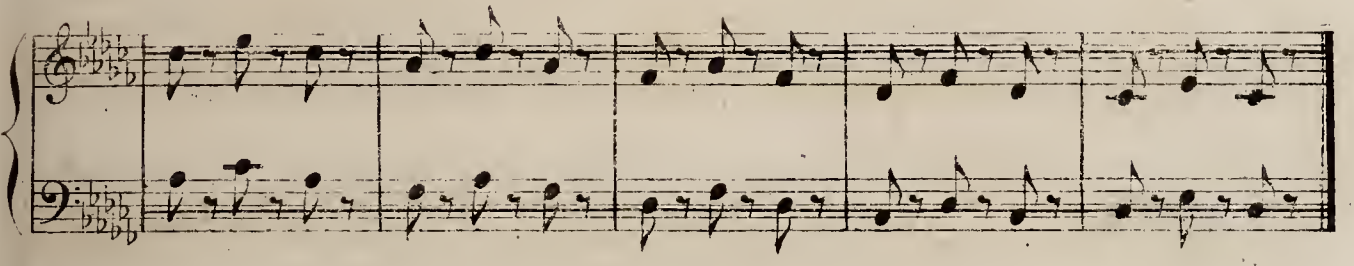


Un demi temps sur chaque croche et sur chaque Demi soupir.

N°. 45.





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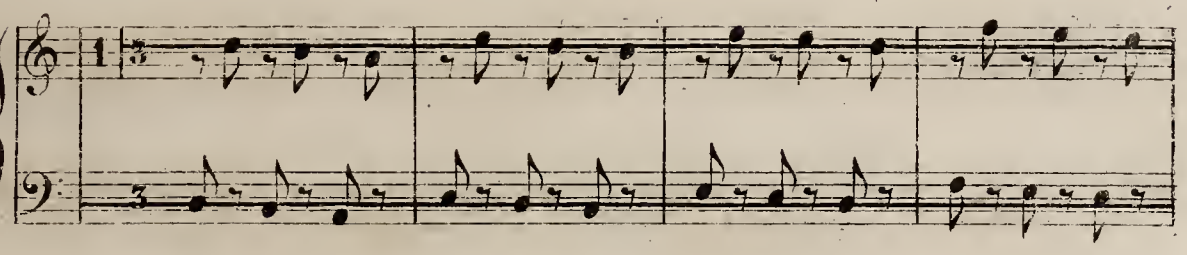
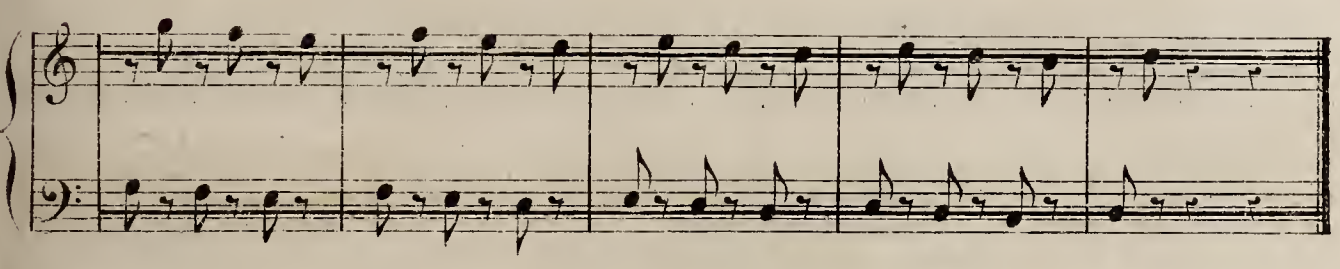
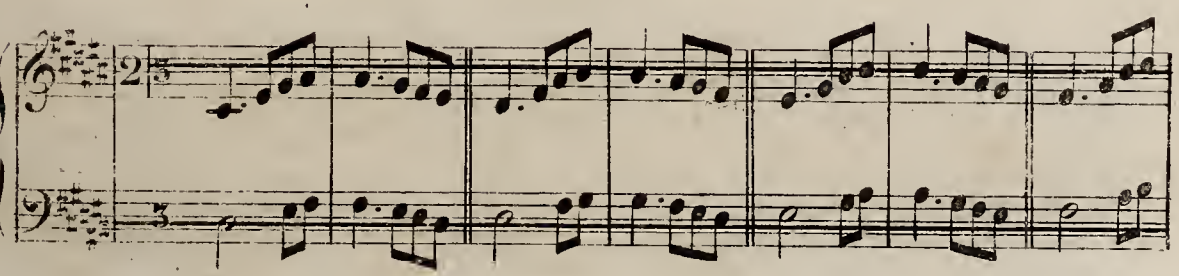
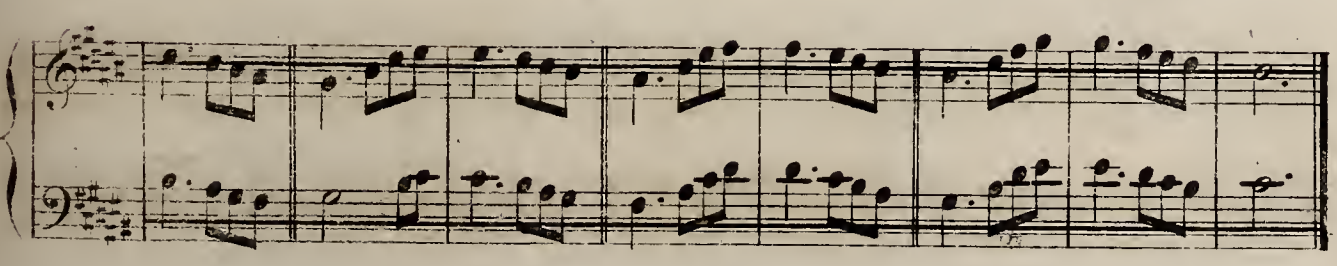


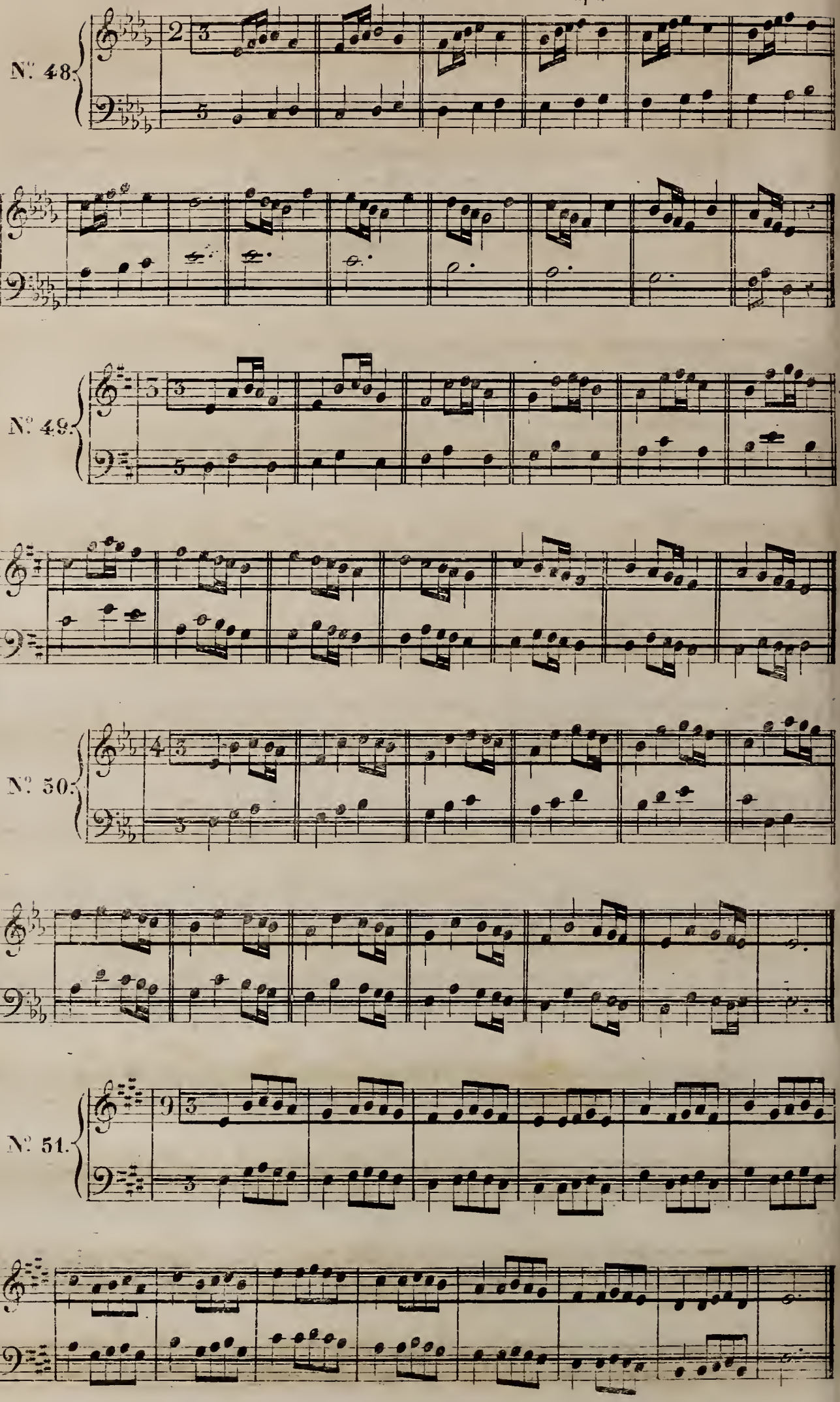


N°. 47.





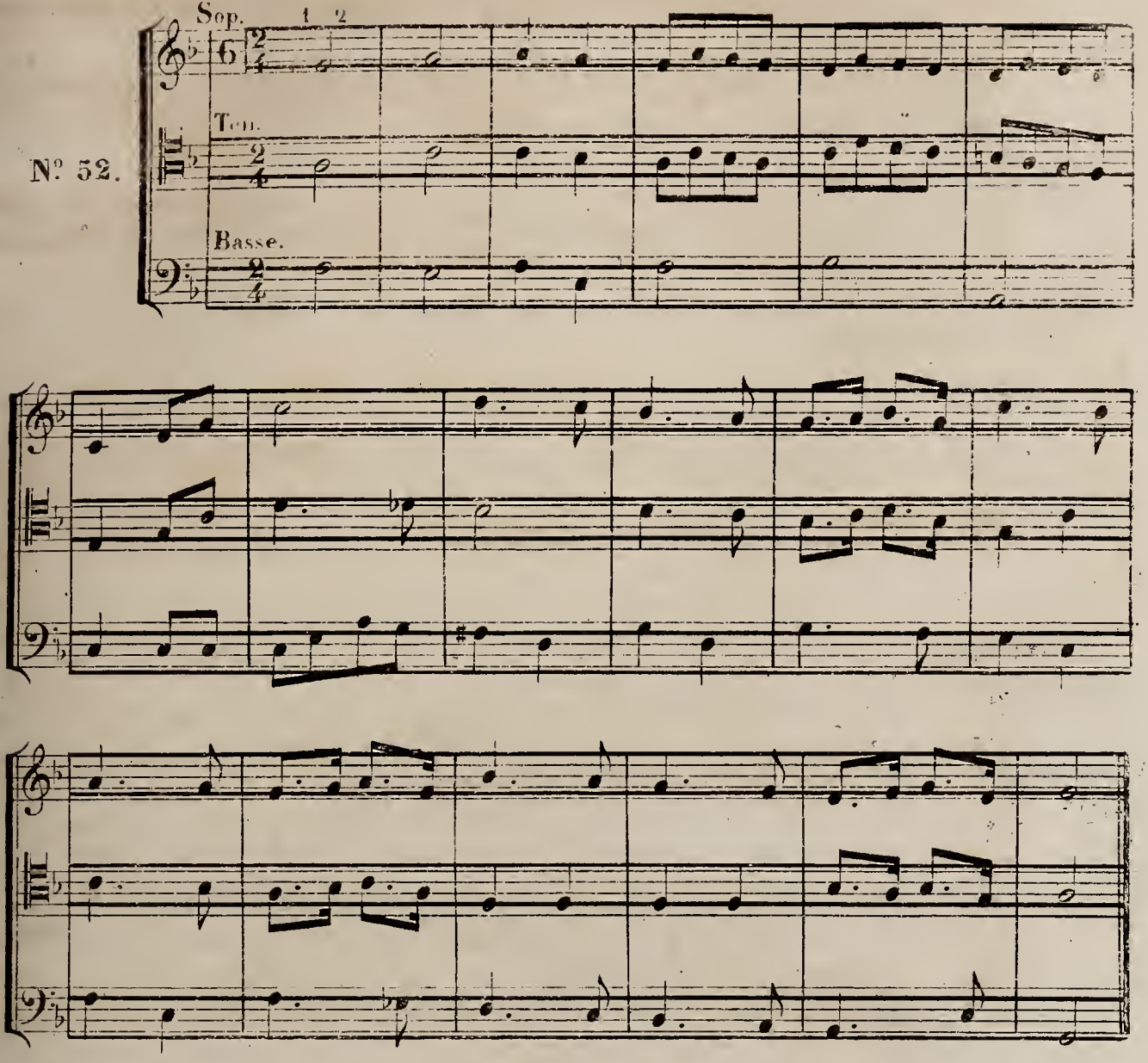
Une Croche et deux Doubles croches sur un même temps.



Mesure à deux temps.

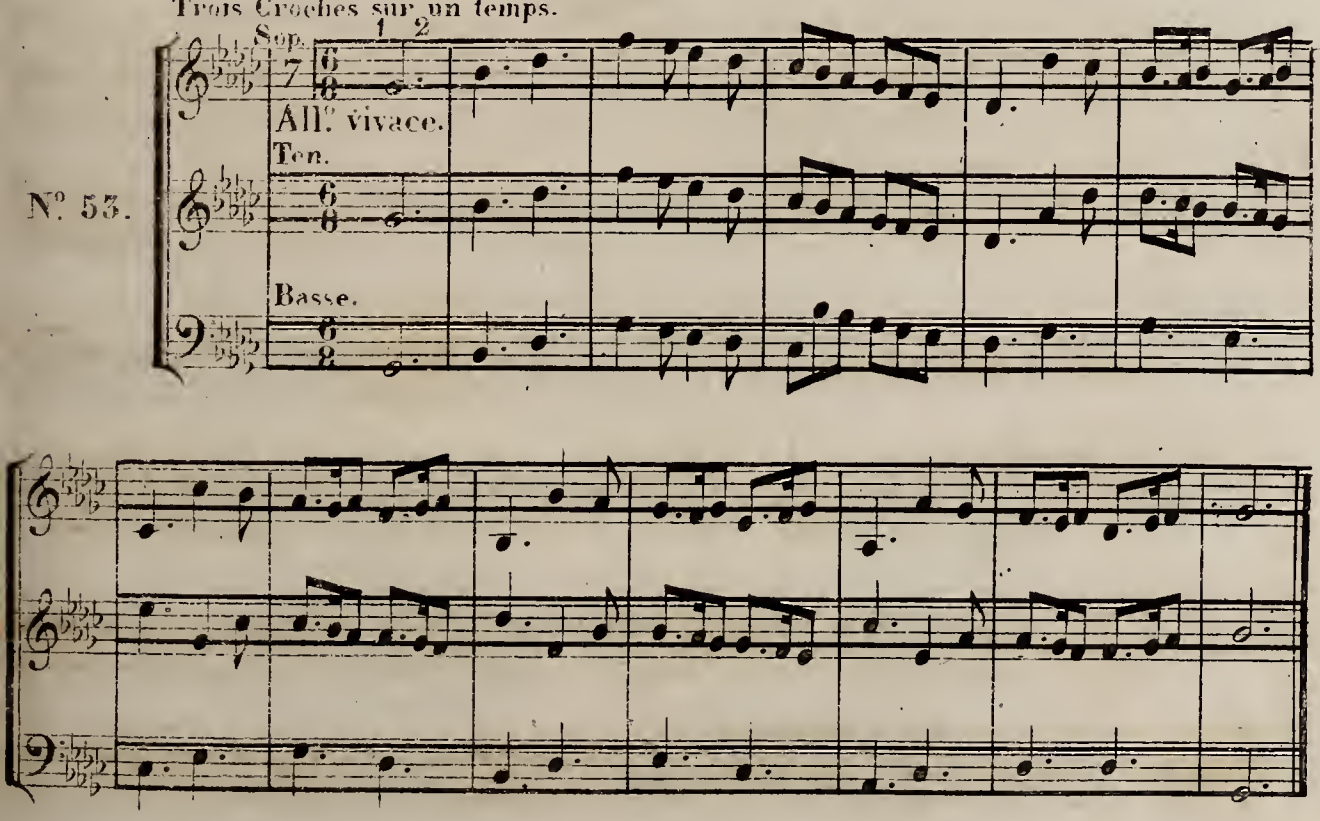
All.o moderato. SOLFÉGE A TROIS PARTIES.

Nº 52.



Trois Croches sur un temps.

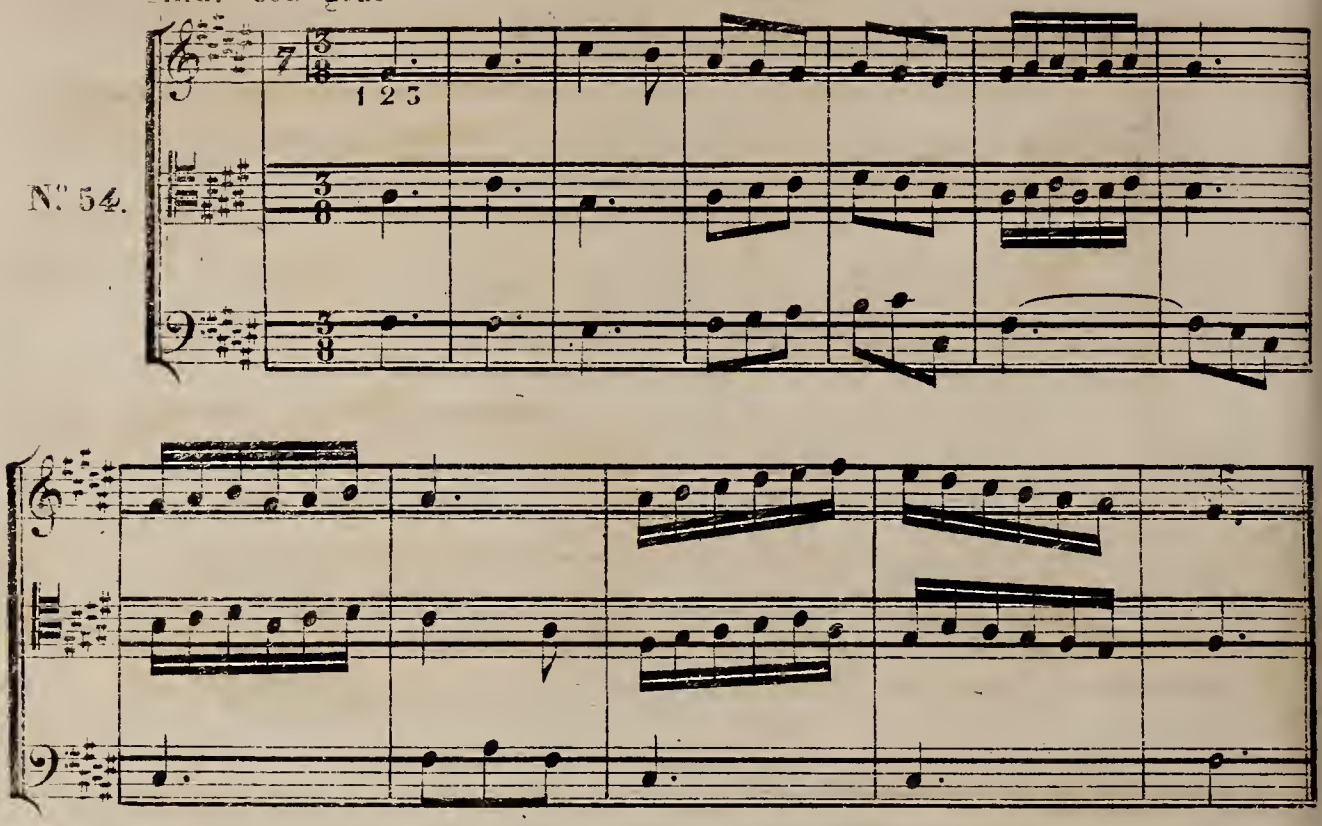
Nº 53.



And.te con giusto.

Mesure à 3 temps.

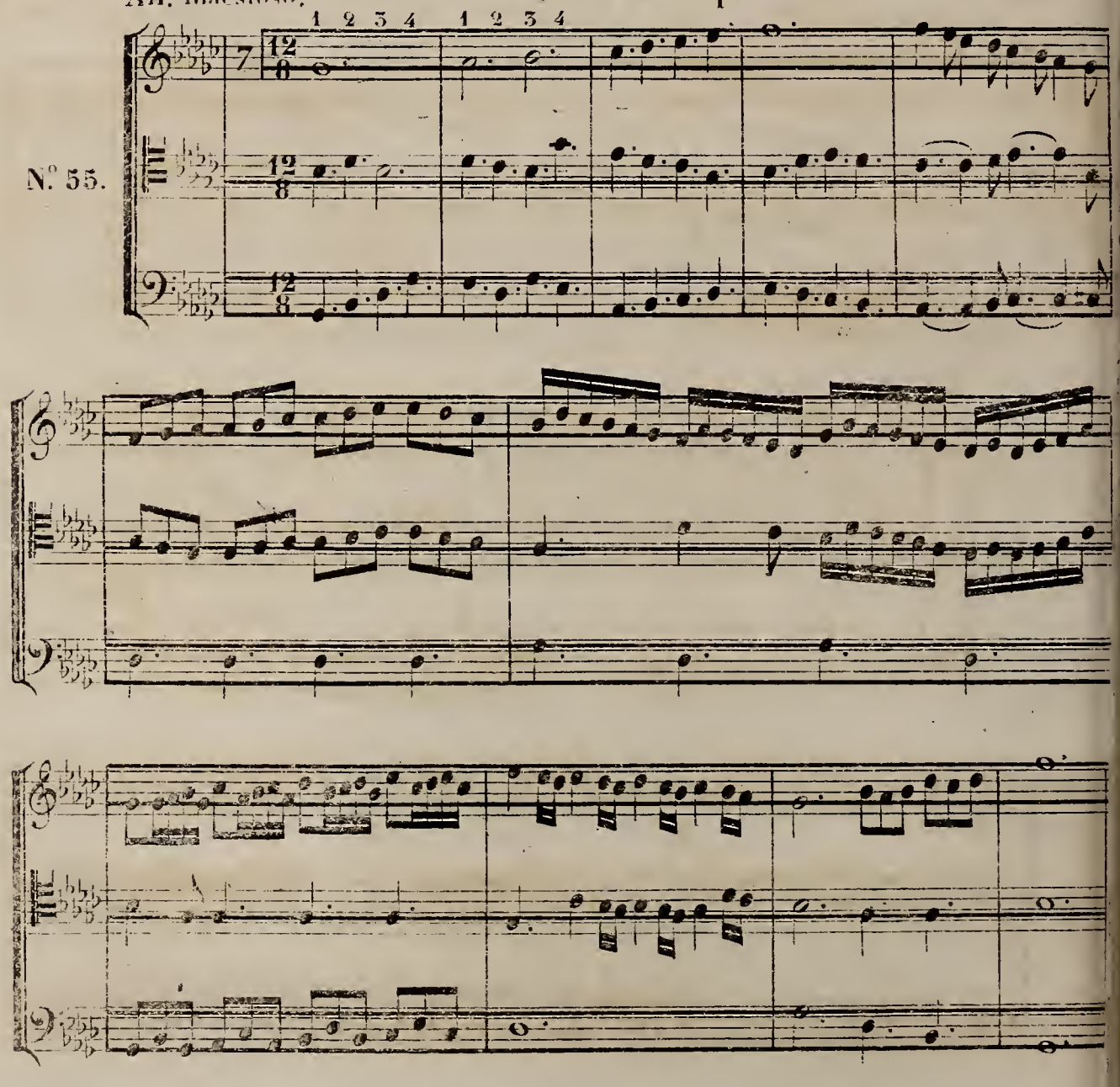
N.° 54.



All.o maestoso.

Mesure à 4 temps.

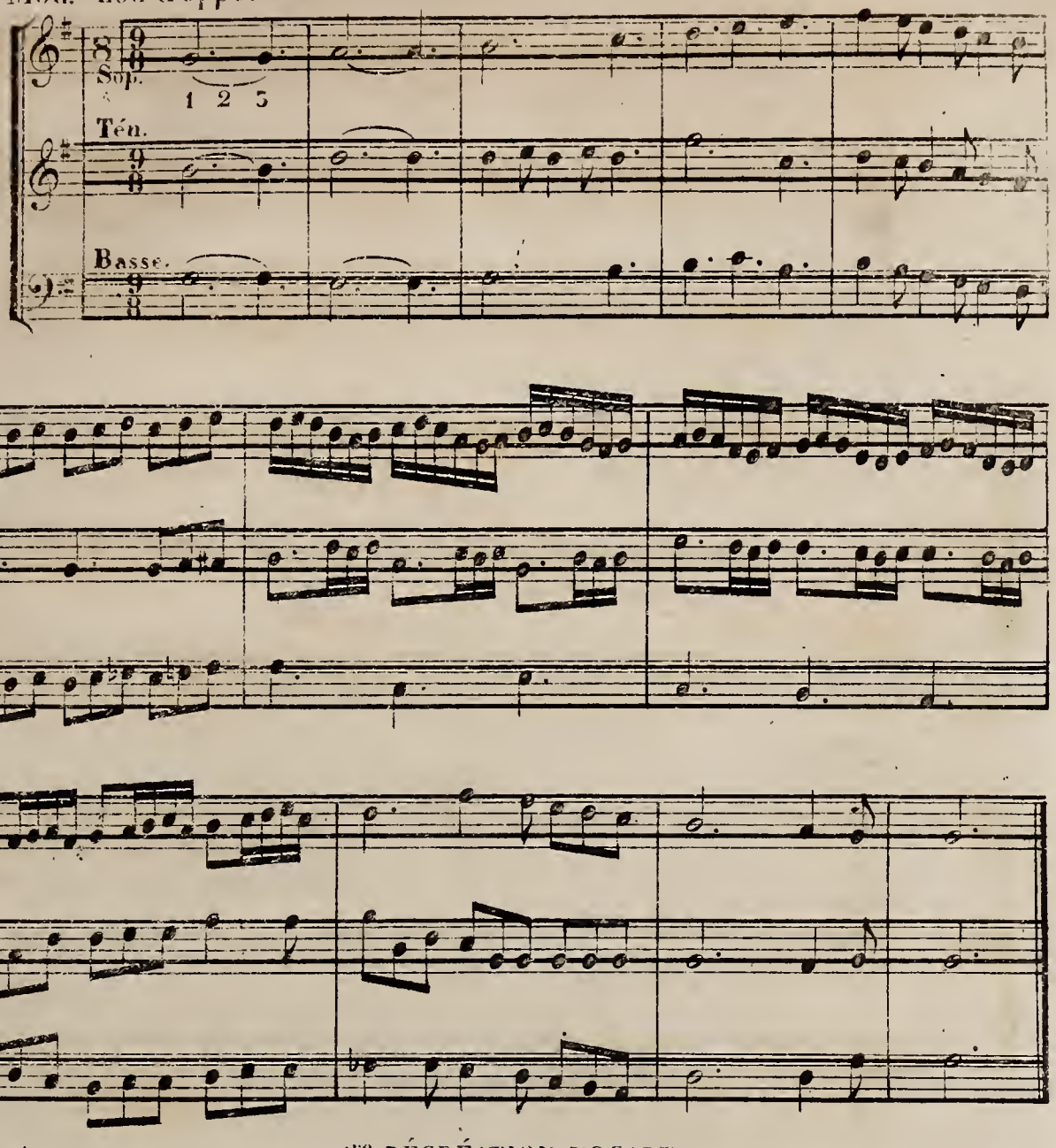
N.° 55.



Mesure à 3 temps.

Mod.to non troppo.

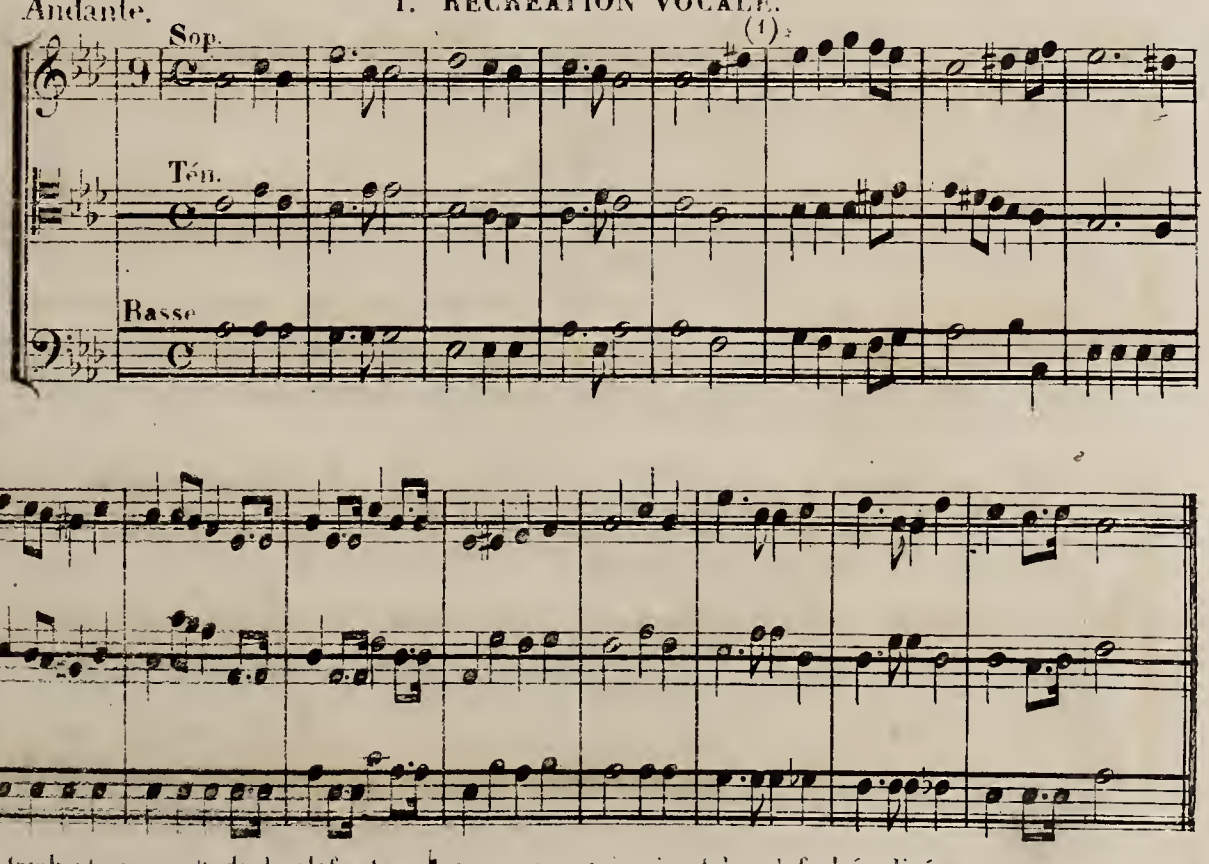
N.o 56.



1.re RÉCRÉATION VOCALE.

Andante.

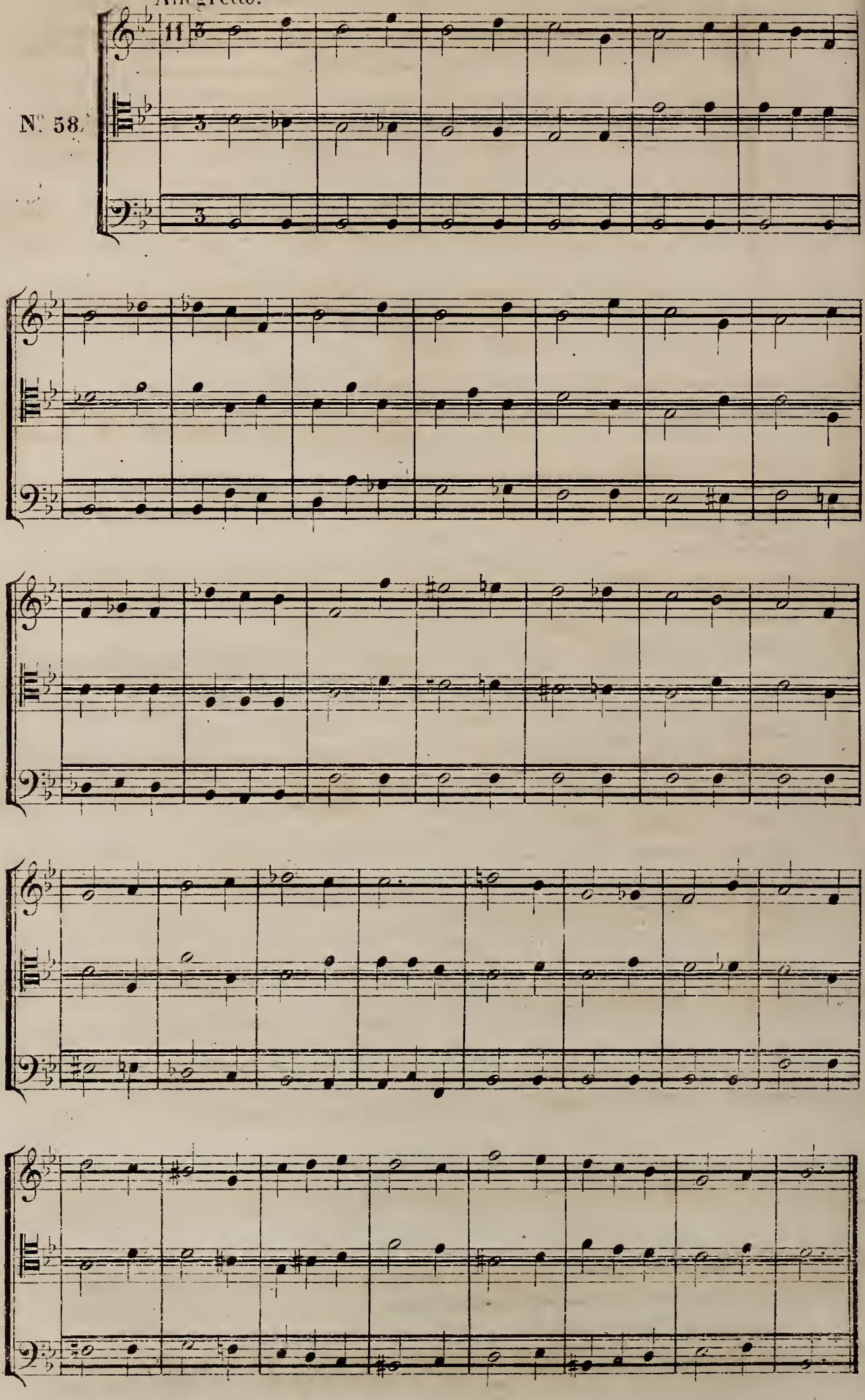
N.o 57.



(1) Le ♯ tombant sur un ♭ de la clef est un ♮ pour ceux qui suivent les clefs bémolisées.

Allegretto.

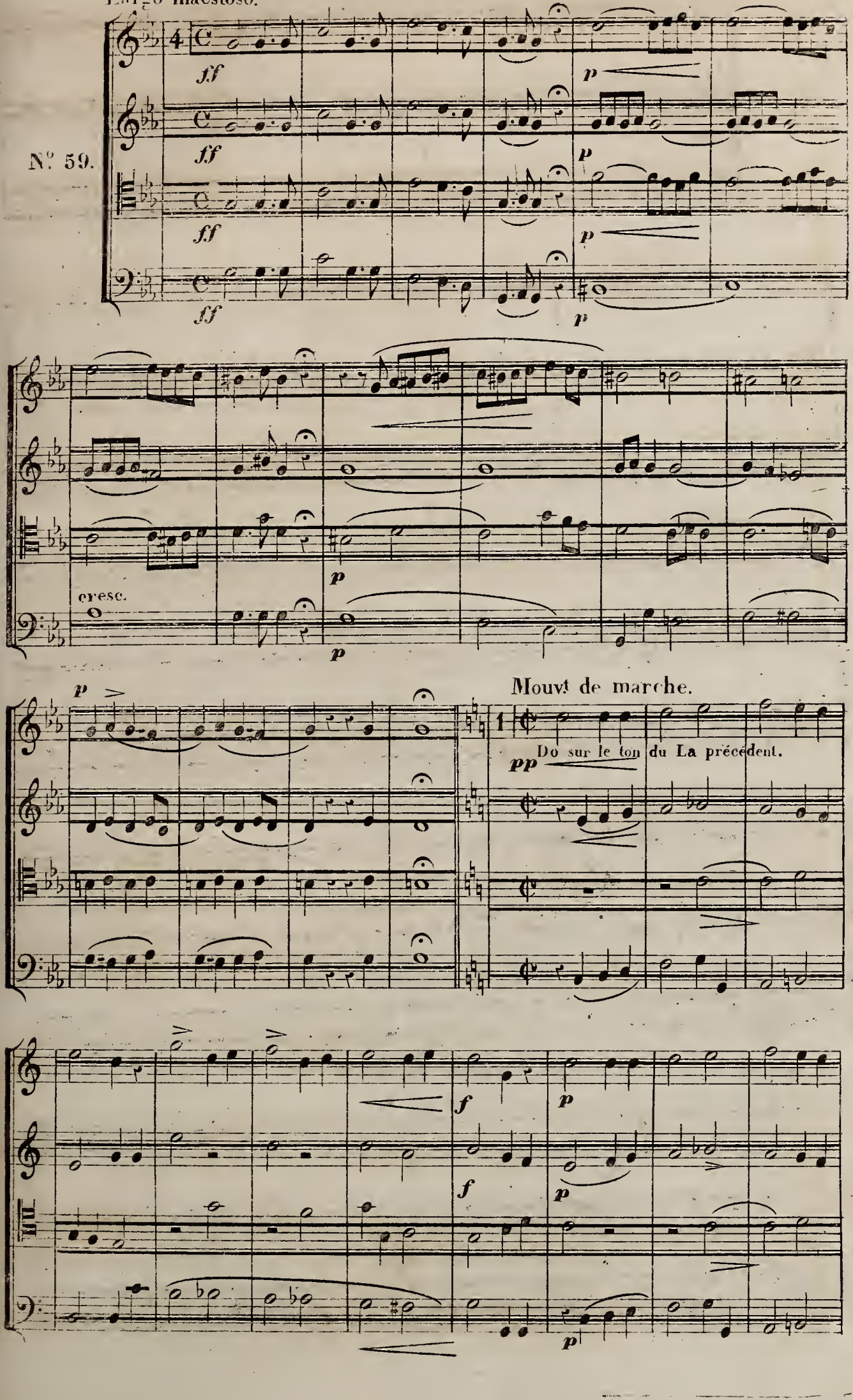
N° 58.

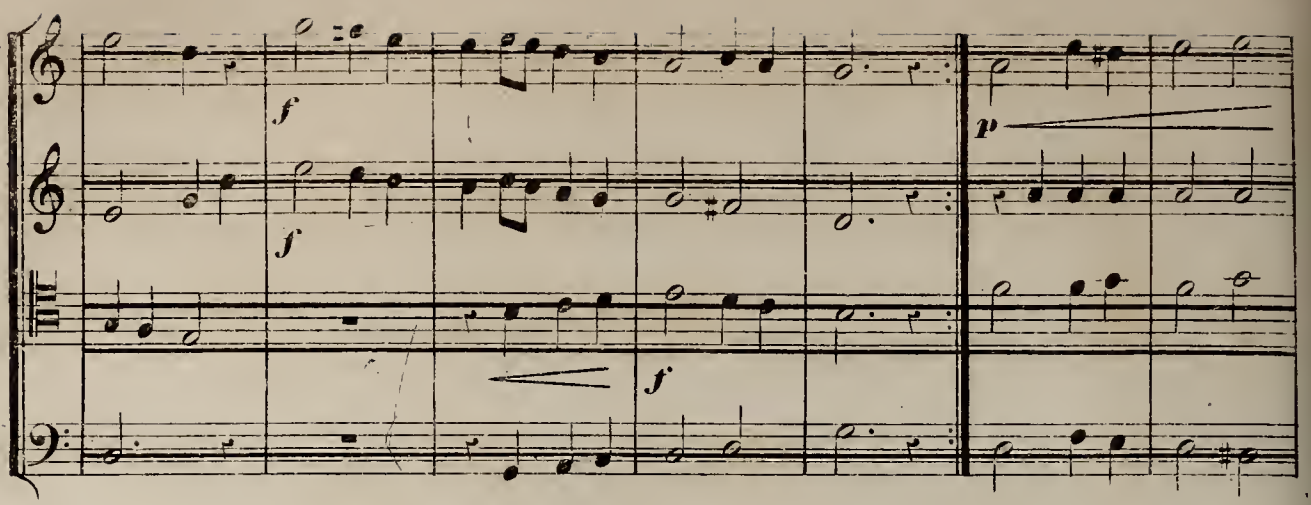


des nuances, des coulés et du genre chromatique

Largo maestoso.

N° 59.

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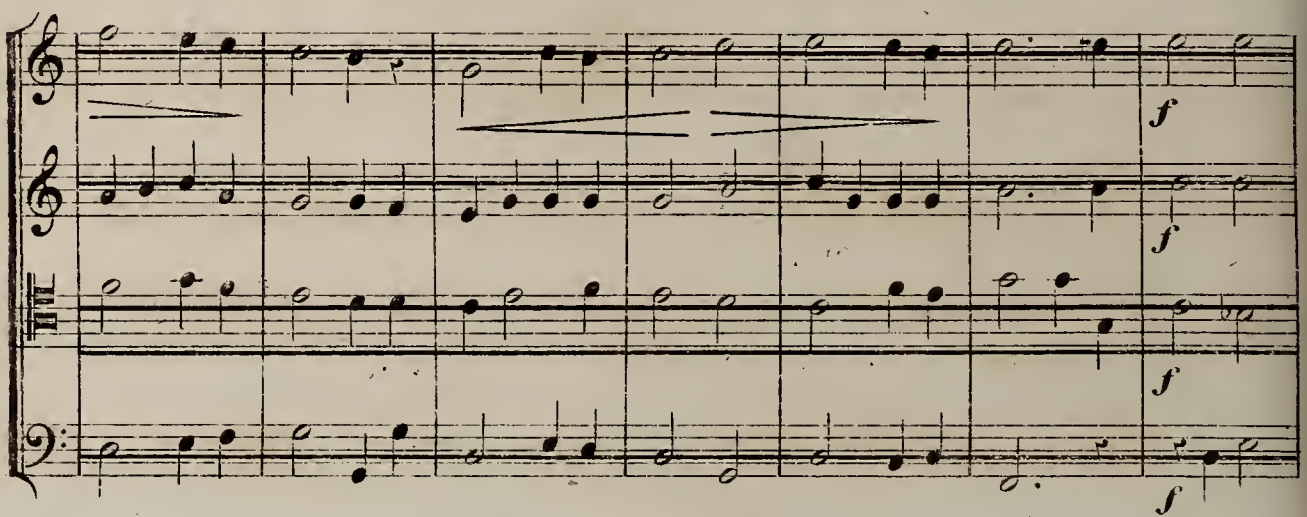
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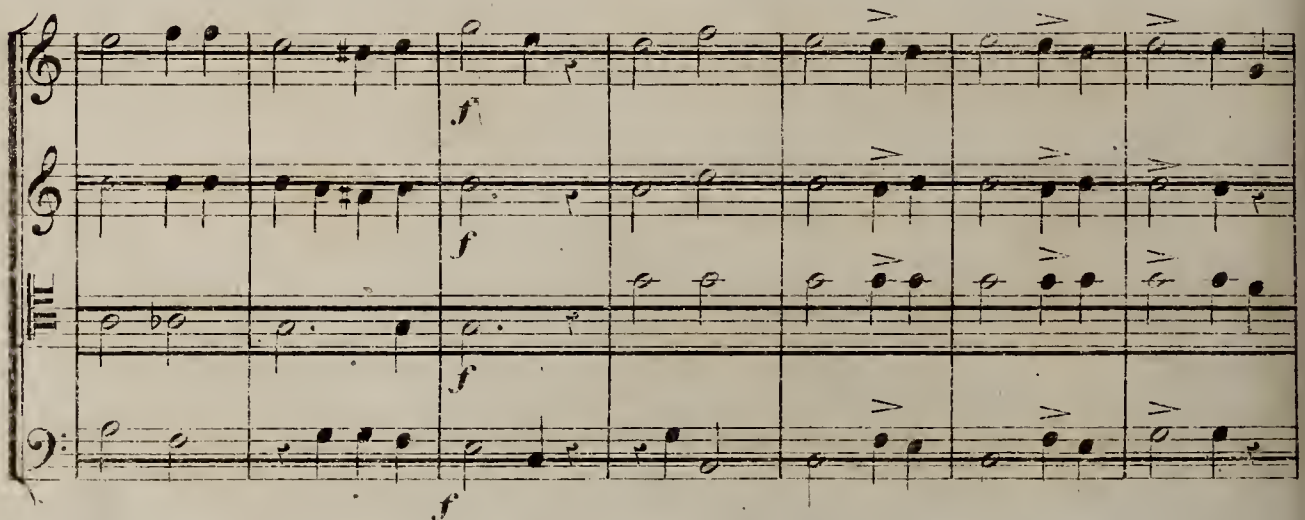
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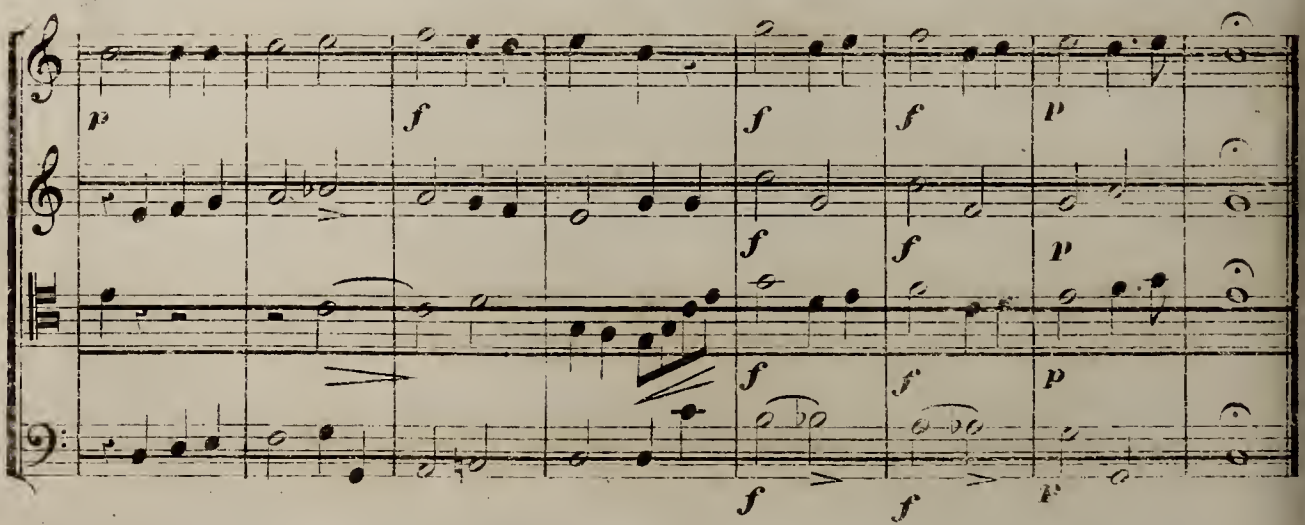
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f

au Lutrin de la Jeunesse

SOLFÈGE POÉTIQUE

SUR

la Clef linéaire

PAR

A. ELWART

Professeur d'Harmonie
au Conservatoire de Musique.

1854

Prix net 5f

à Paris, au Magasin de LUTRIN DE LA JEUNESSE *Boulevart Beaumarchais 44* *rue de Malthouse 7*

Propriété de l'Editeur

au Lutrin de la Jeunesse

SOLFÈGE POÉTIQUE

SUR

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PAR

A. ELWART

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1854

Prix net : 5f.

à Paris, au Magasin de **LUTRIN DE LA JEUNESSE** *Boulevart Beaumarchais, 44.*

Propriété de l'Editeur.

SOLFÉGE POÉTIQUE

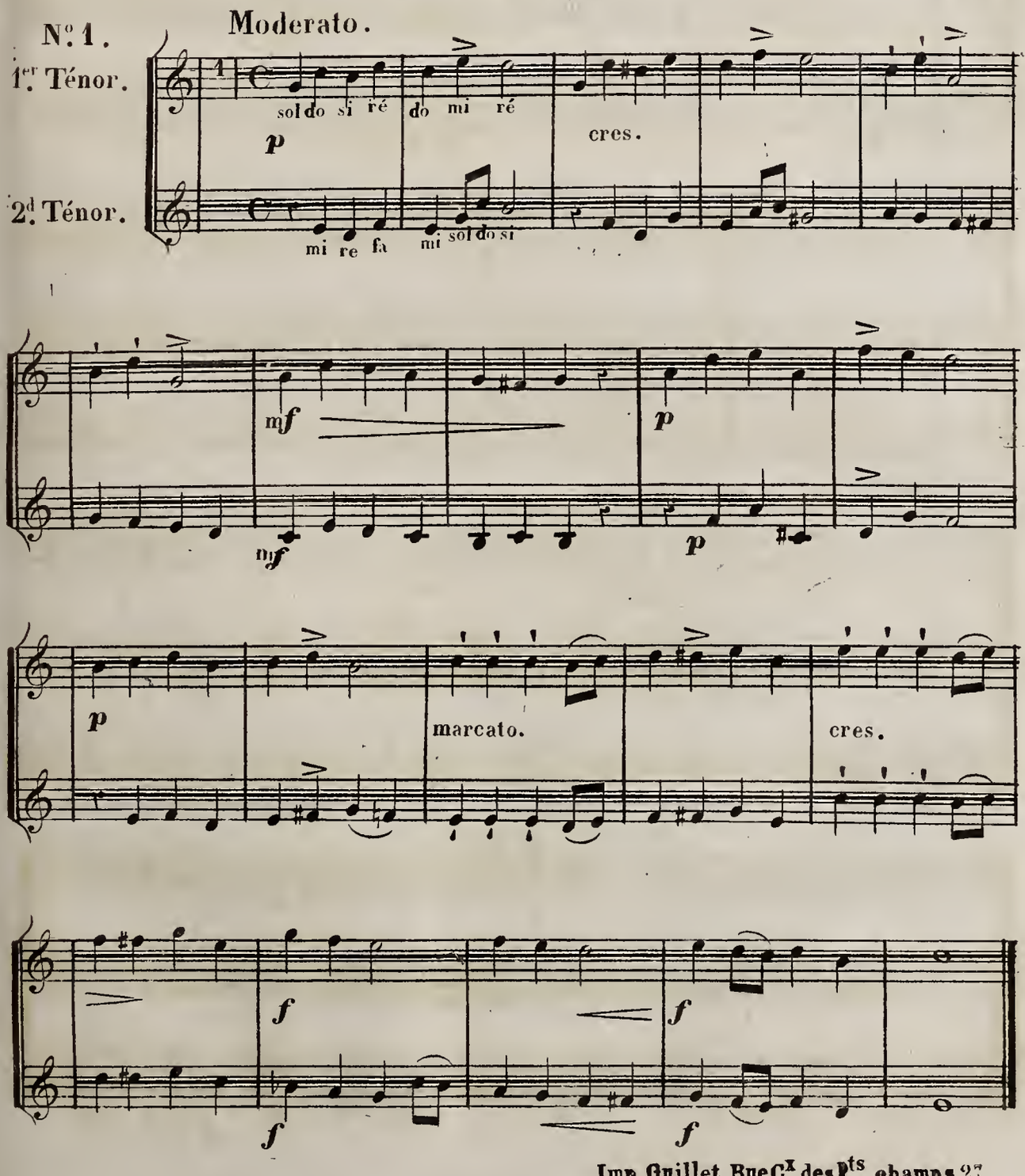
sur la clef linéaire

par **A. ELWART**

Professeur d'harmonie au Conservatoire Impérial de Musique.

LE CALME.

Ce N°. 1. peut être chanté par deux voix égales ou par un Soprano et un Ténor ou un Ténor et une Basse.

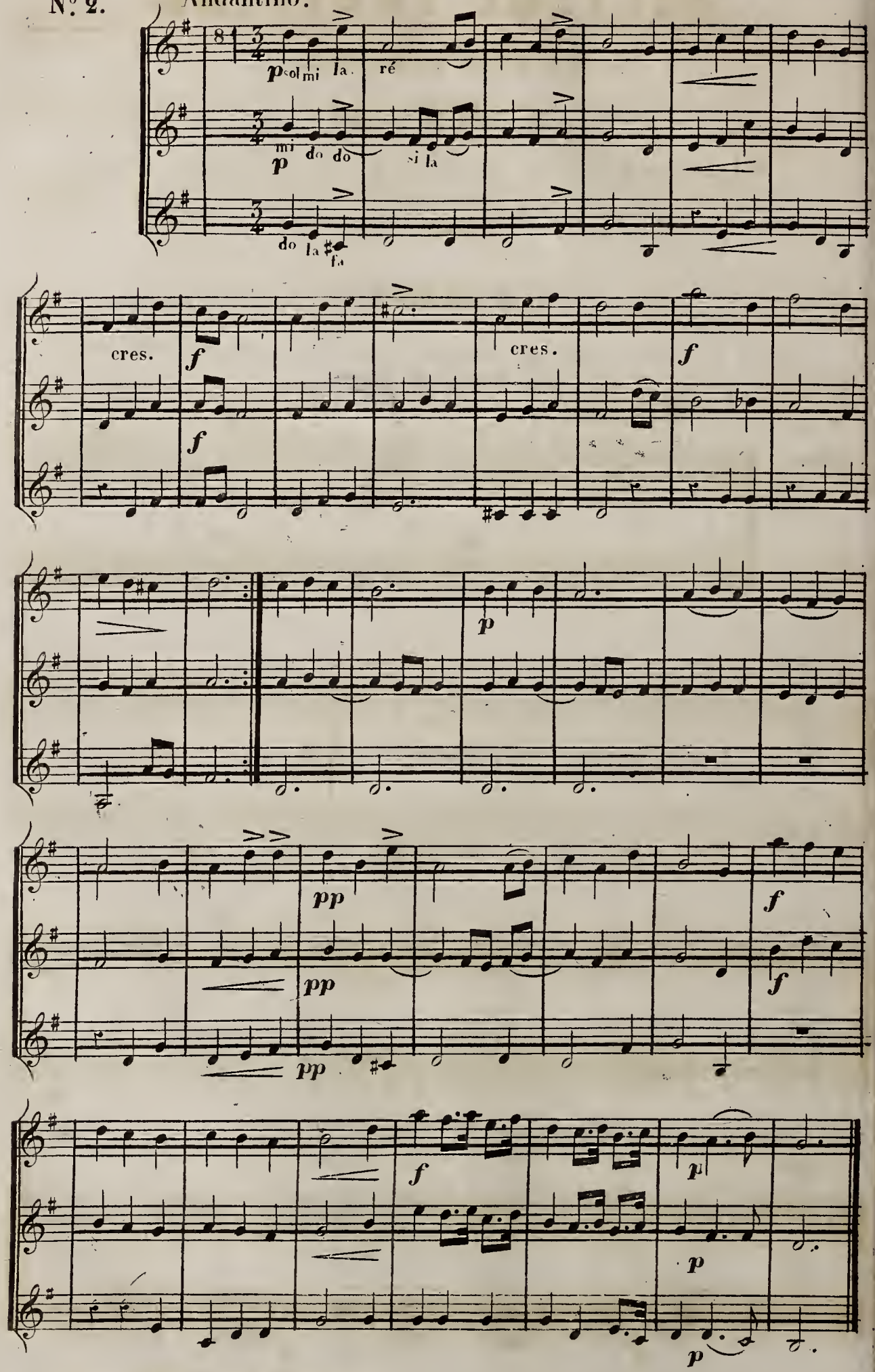


Imp Guillet Rue Cx des Pts champs 27

LE MATIN.

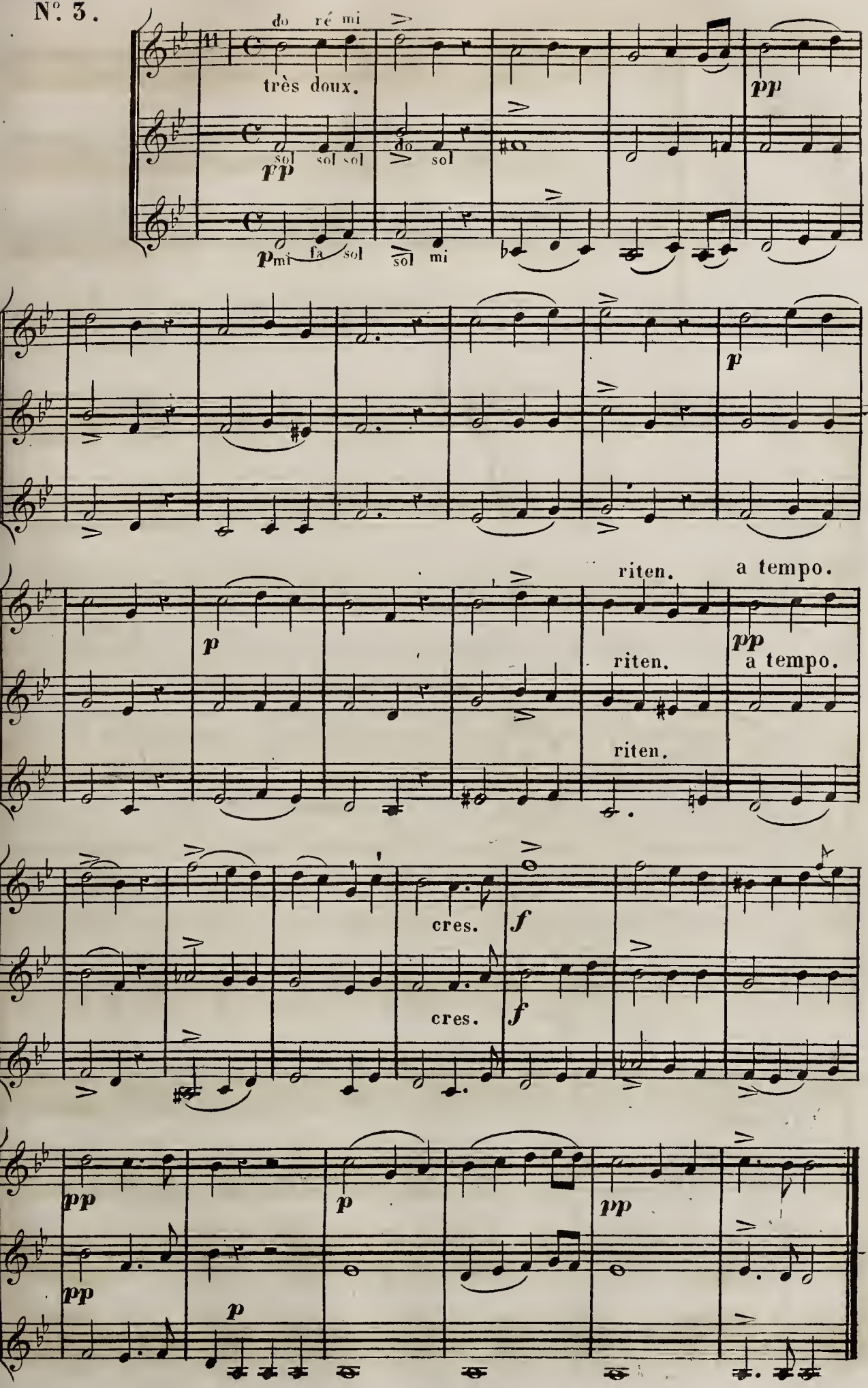
Même observation que pour le N.º 1.

N.º 2. Andantino.

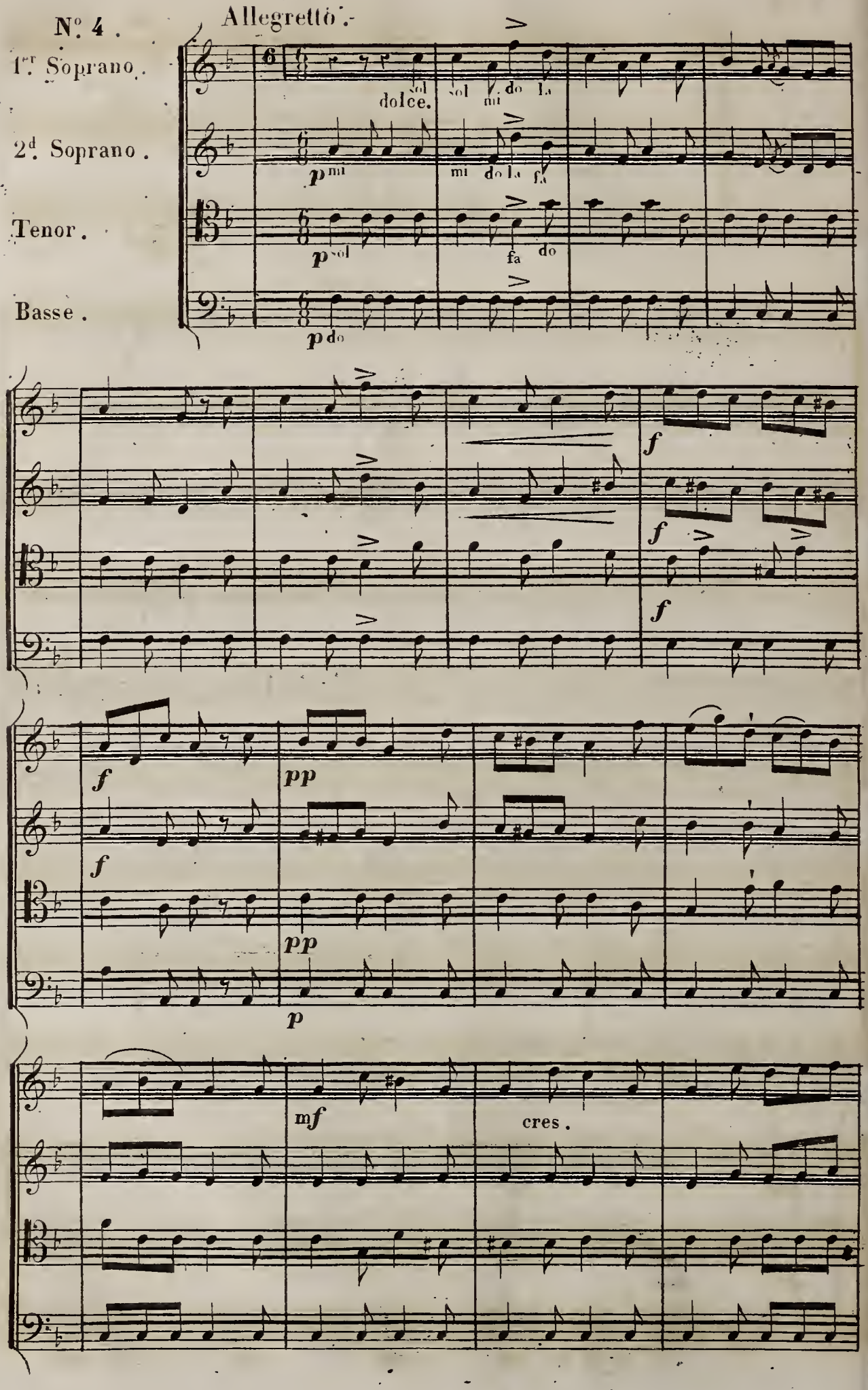


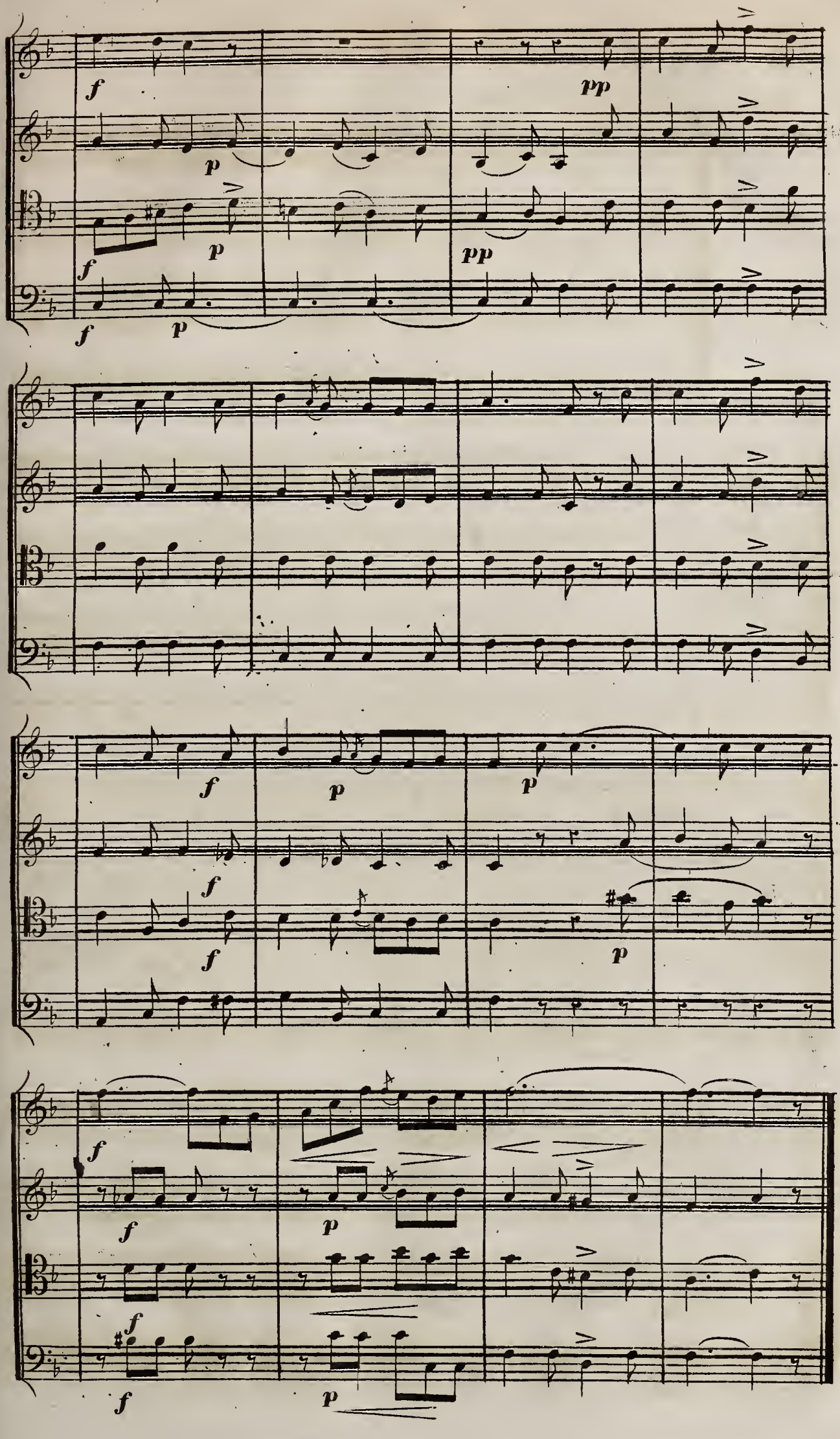
LE SOIR.

N°. 3.


do ré mi
très doux.
sol sol sol
do sol
pp
p mi fa sol
sol mi
p
riten.
a tempo.
pp
cres.
f
pp
p

BARCAROLLE.

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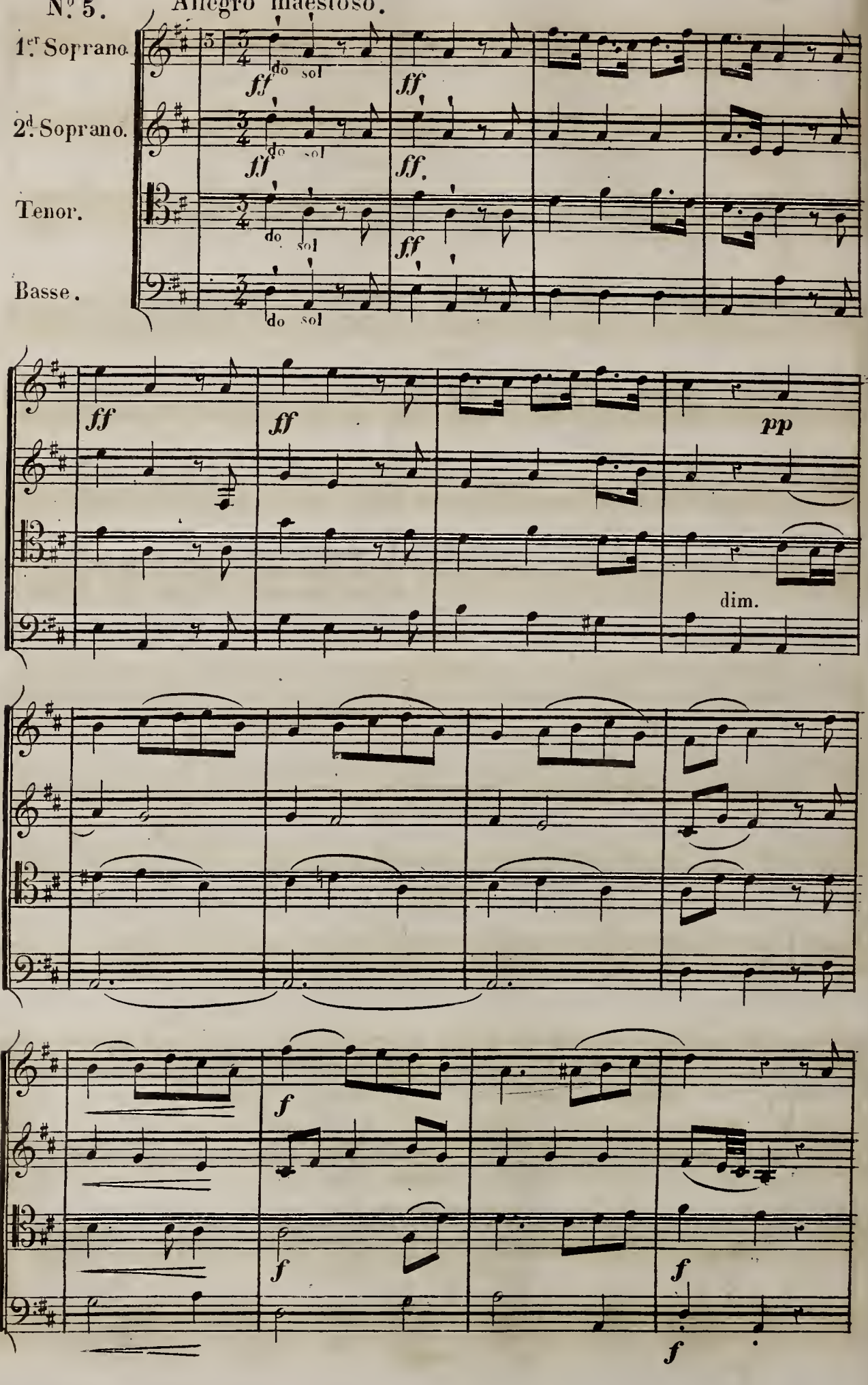
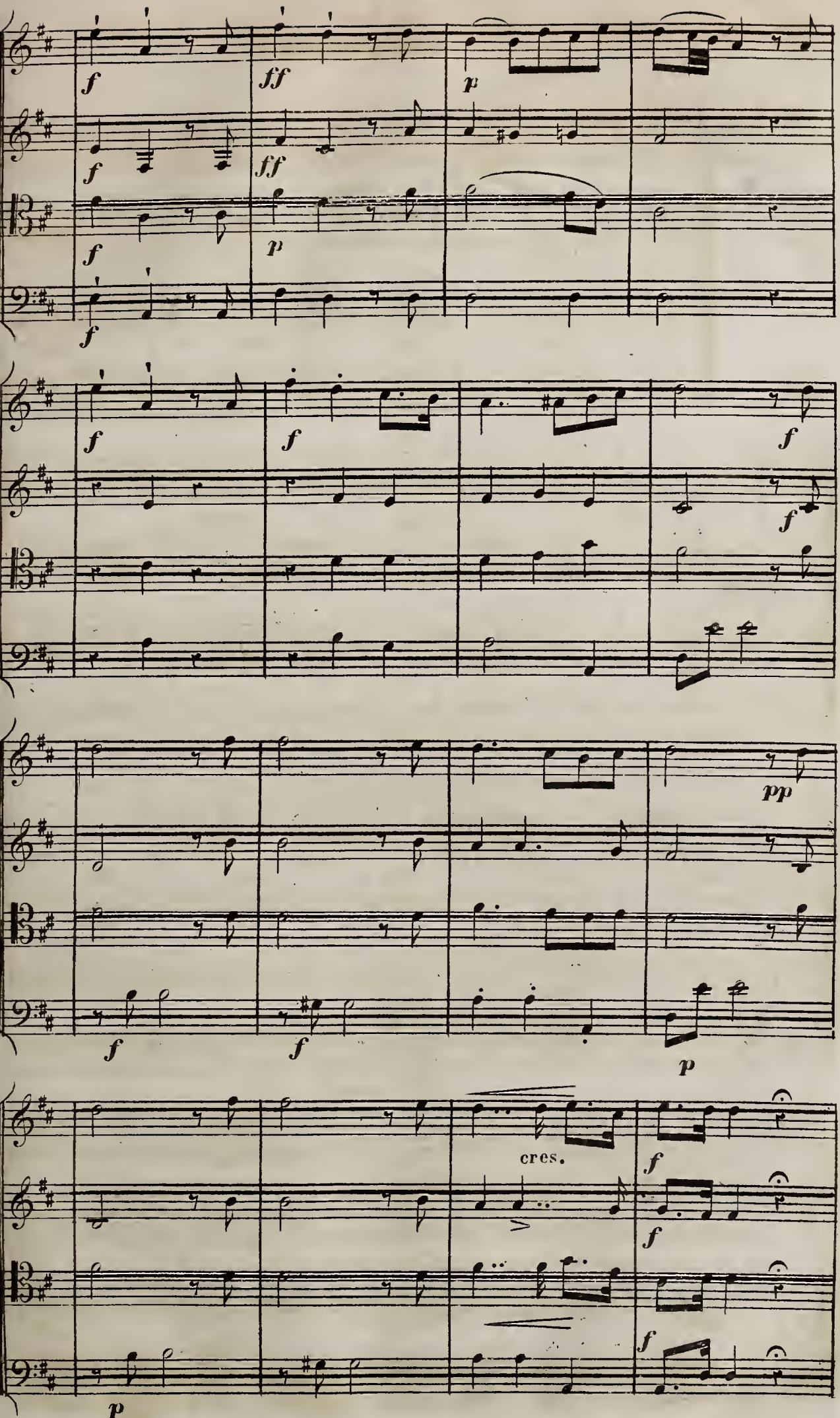
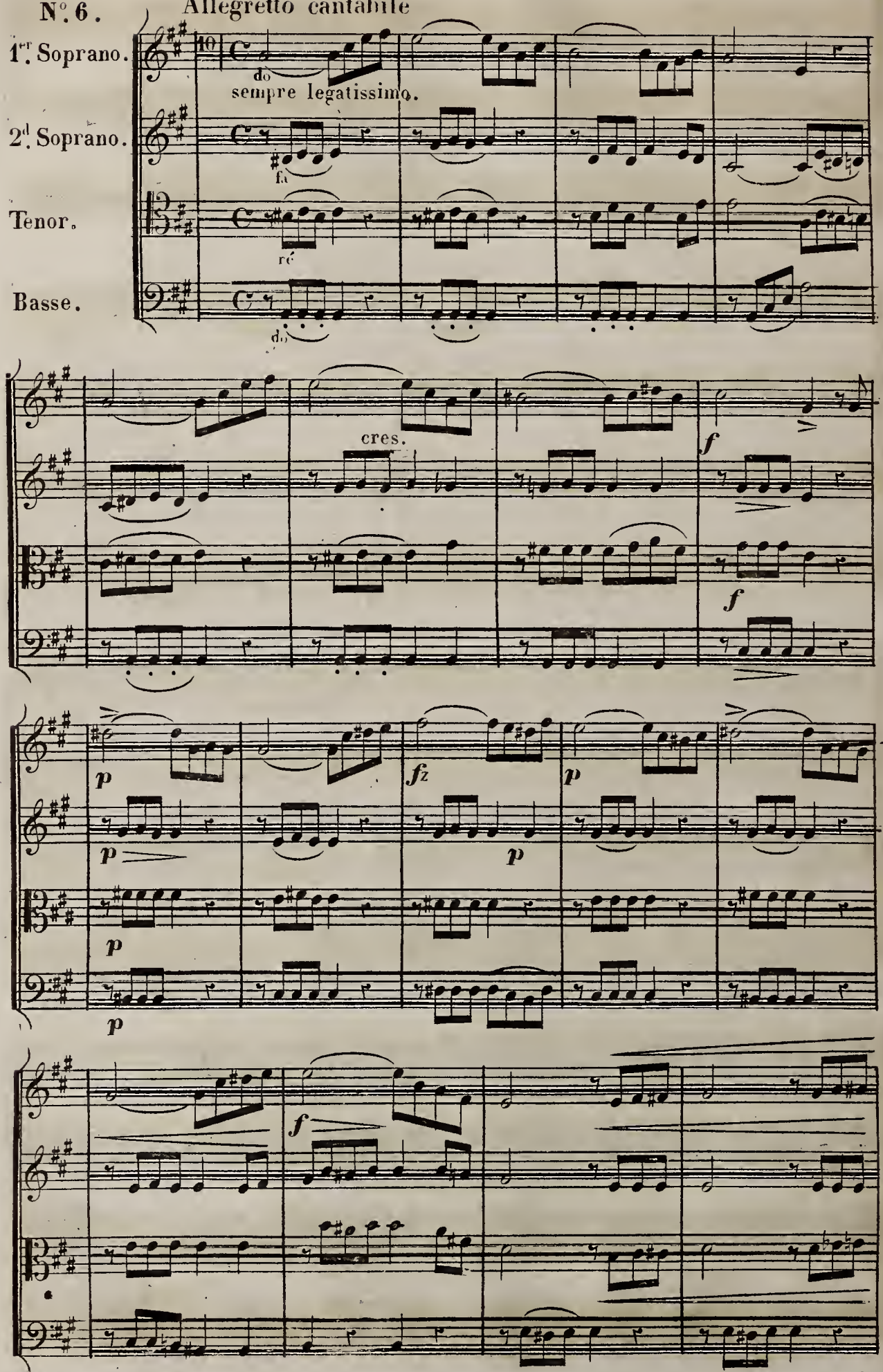
LA FOI.

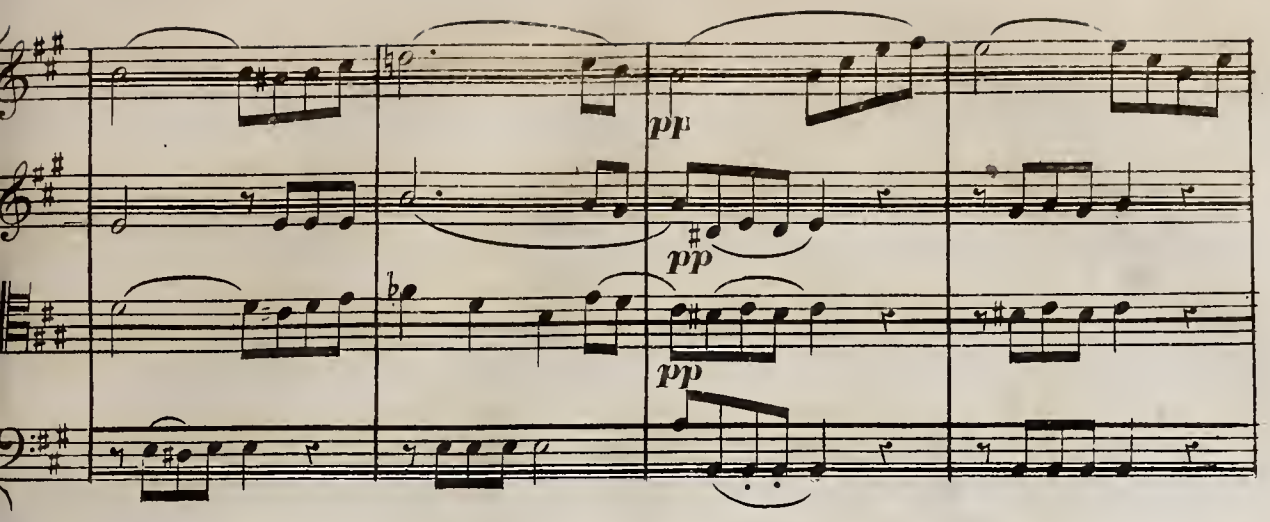
N° 5. Allegro maestoso.

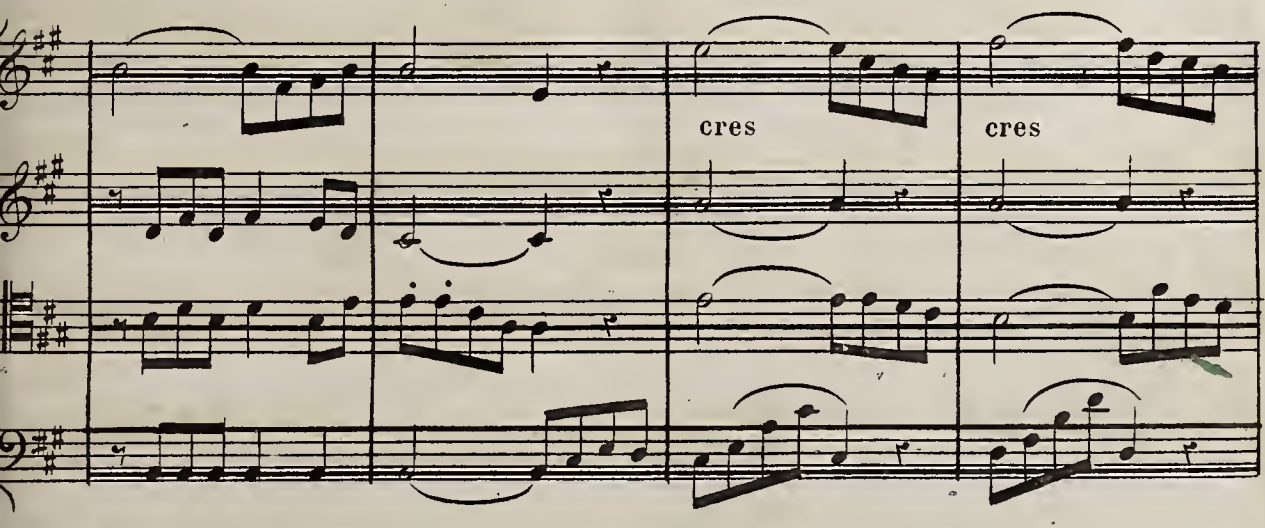


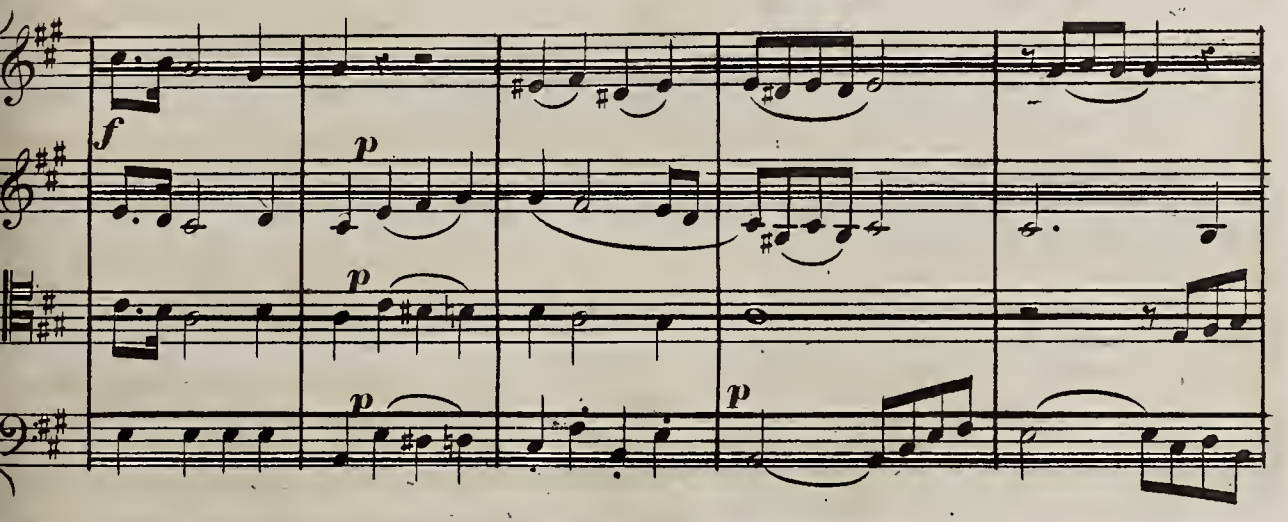

f
ff
p
cres.
pp

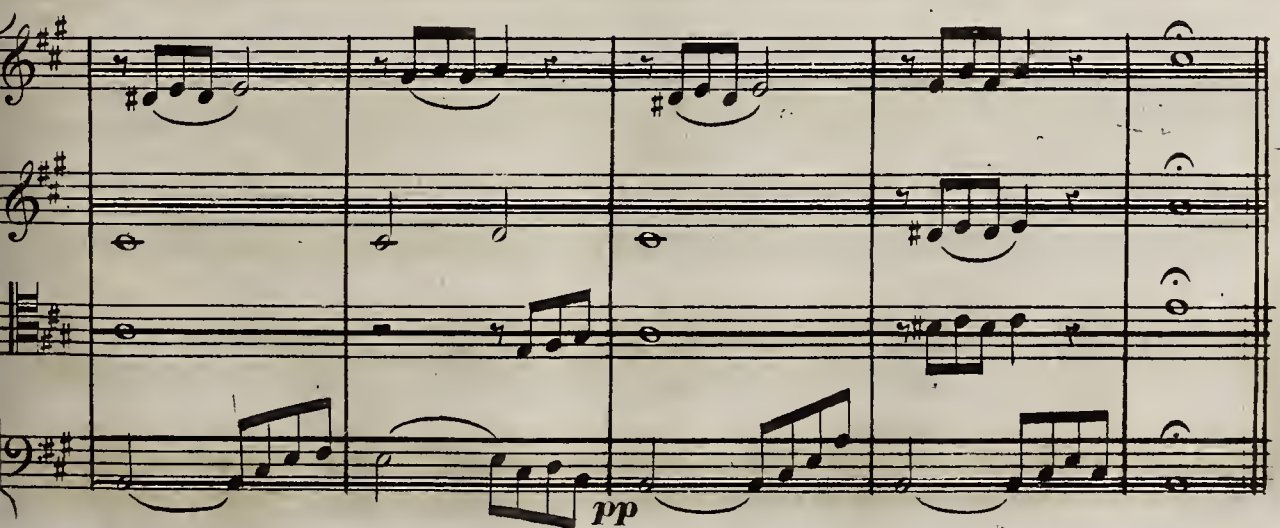
N°. 6. Allegretto cantabile



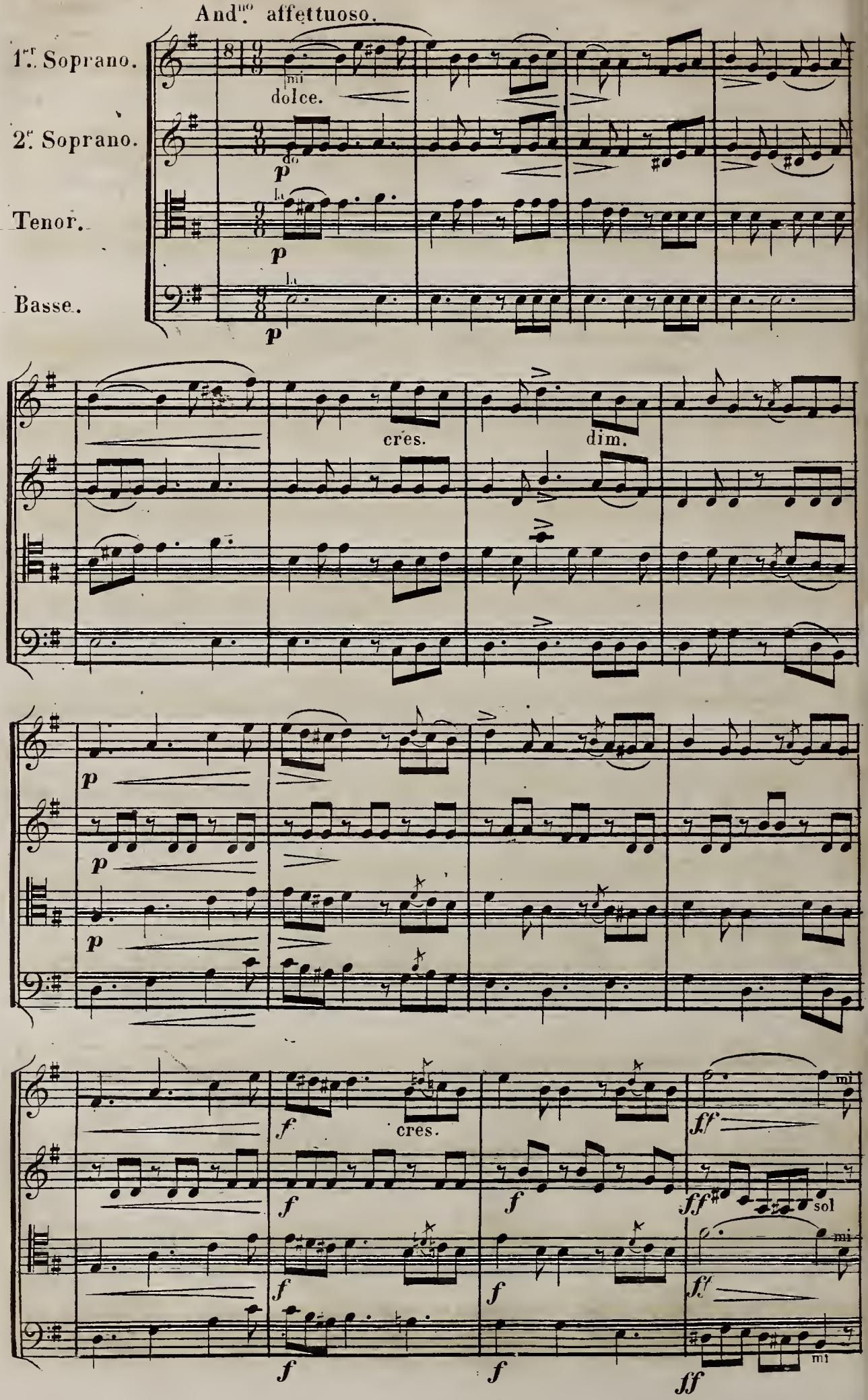

pp
pp
pp

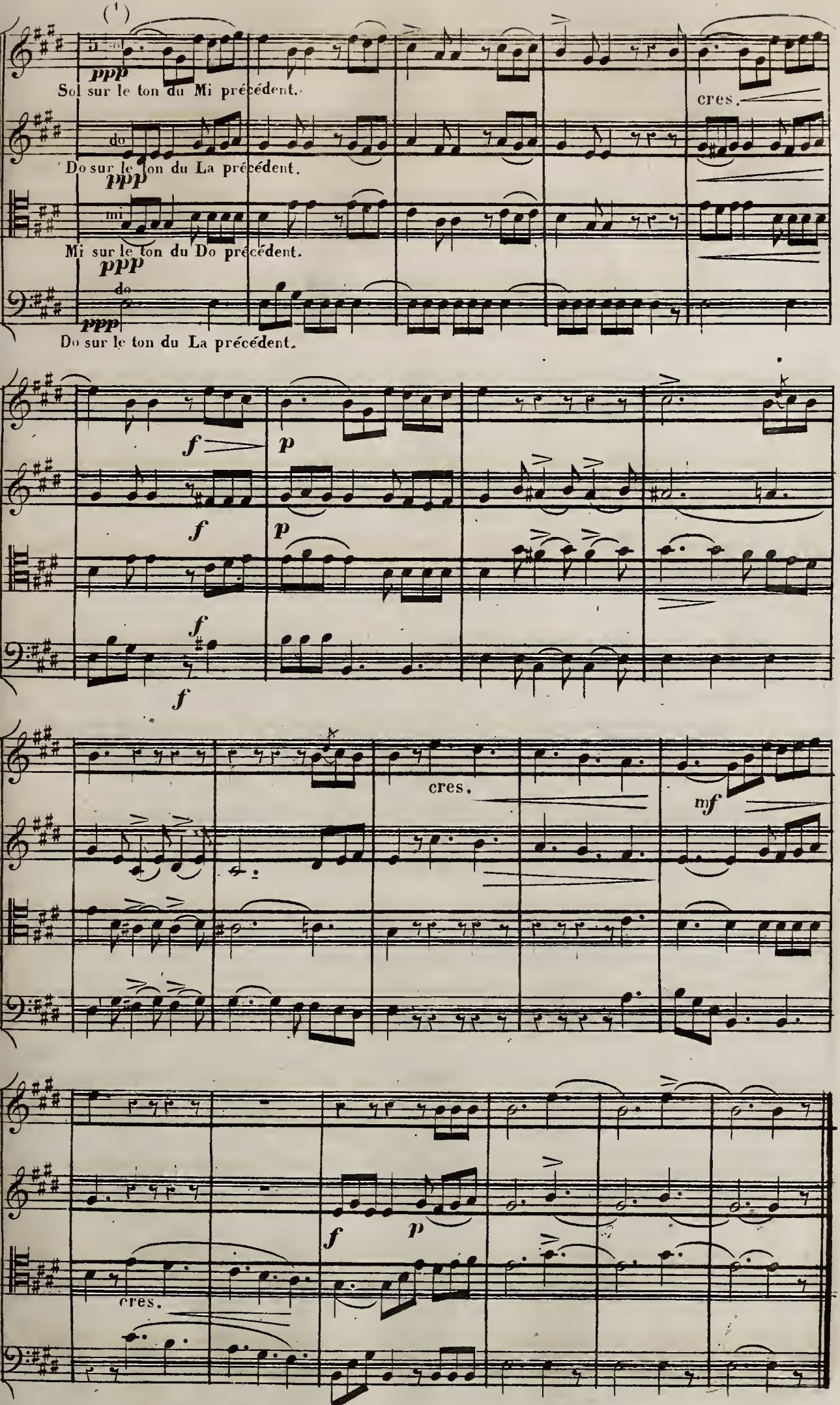

cres
cres


f
p
p
p
p


pp

LA CHARITÉ


And.no affettuoso.
1.r Soprano.
2.e Soprano.
Tenor.
Basse.
dolce.
cres.
dim.
cres.
sol

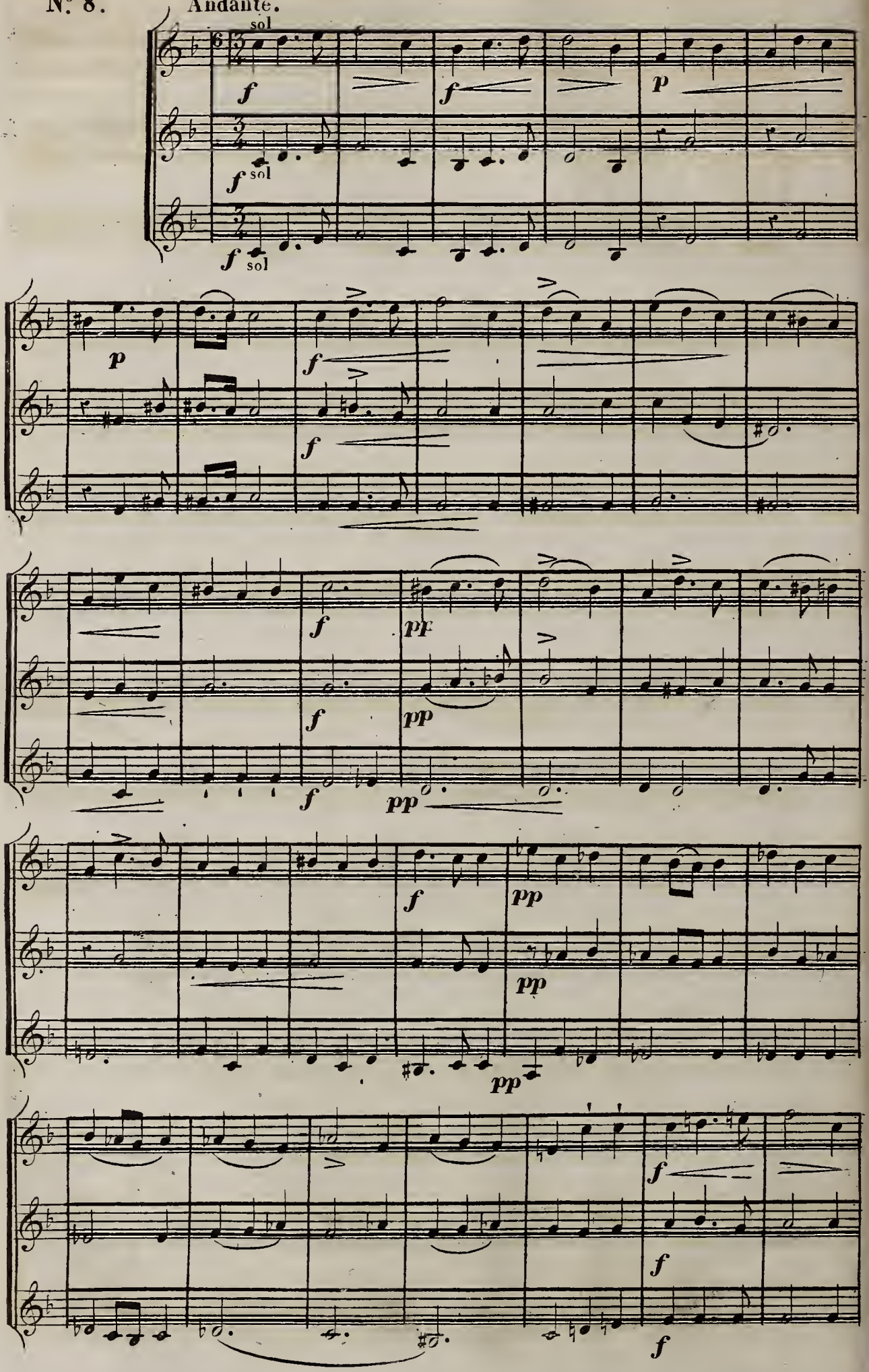


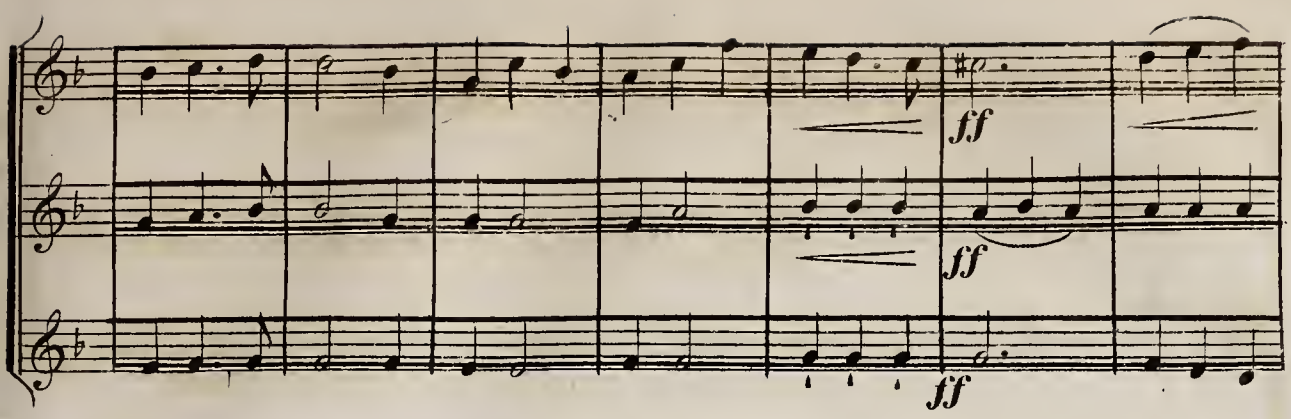
(1) Modulation d'une tierce inférieure.

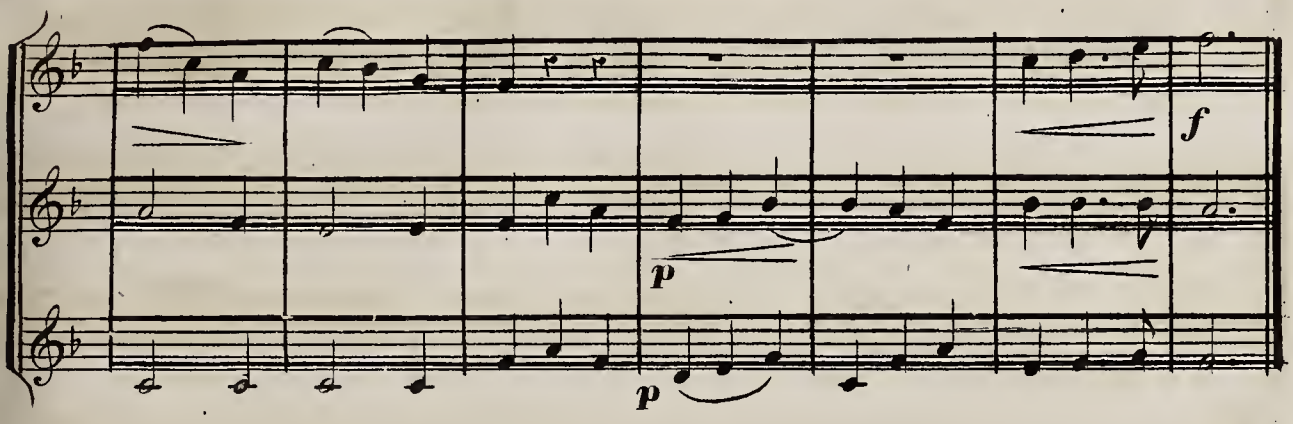
L'ÉLOIGNEMENT.

(1) Même observation que pour le N.º 1.

N.º 8. Andante.



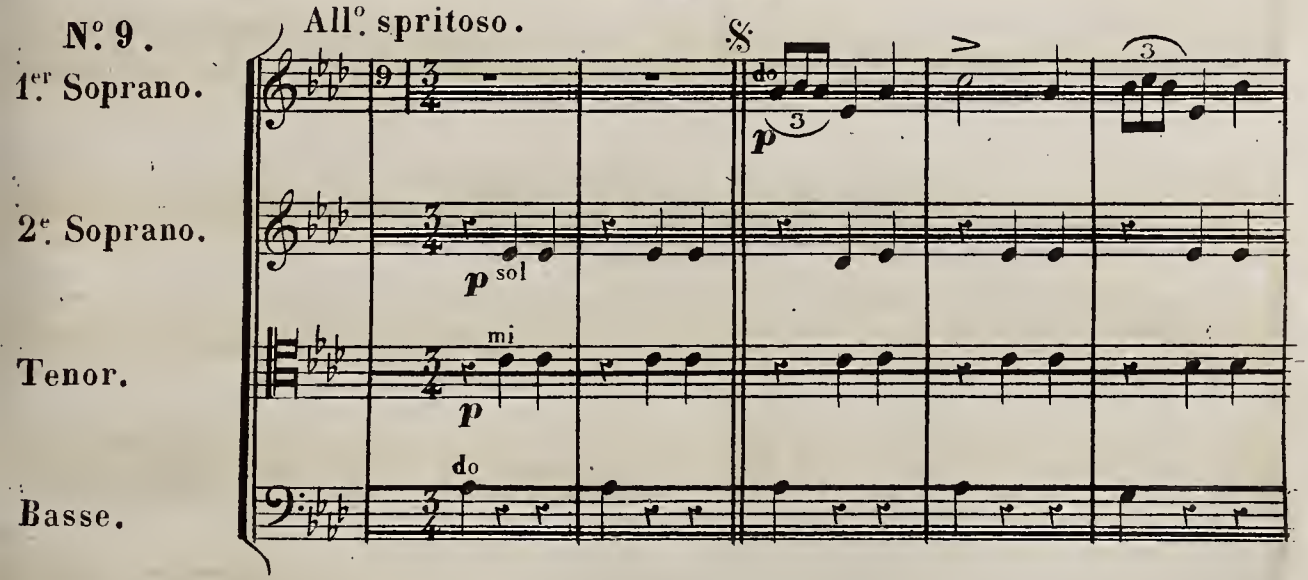


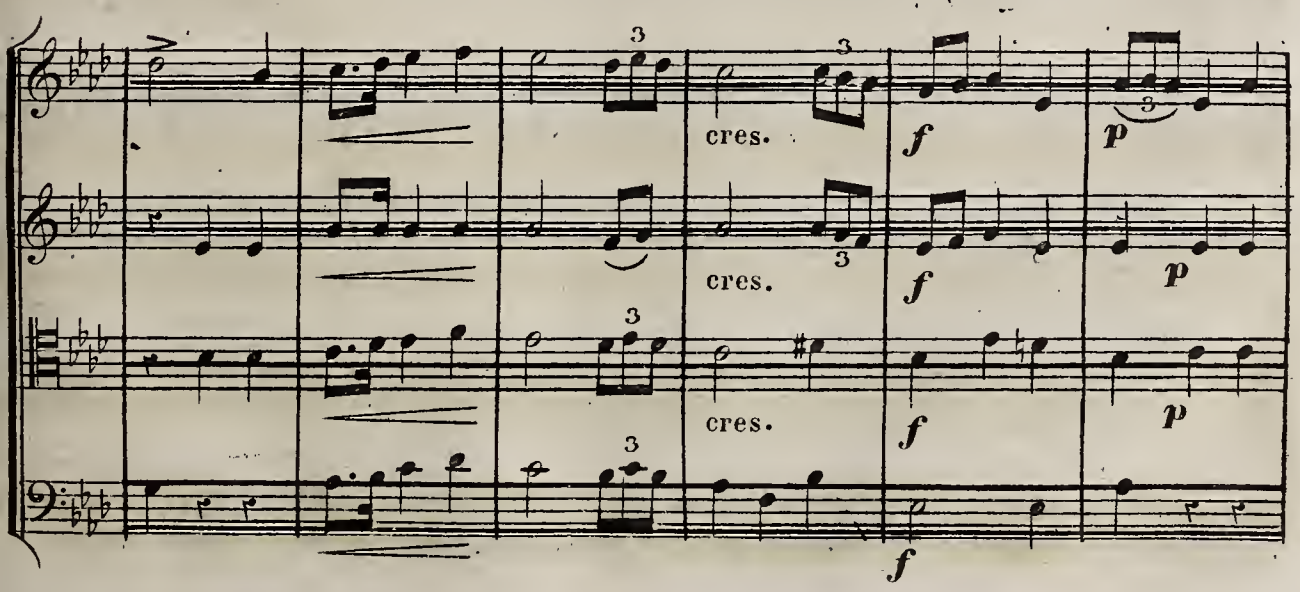


LA VALSE.

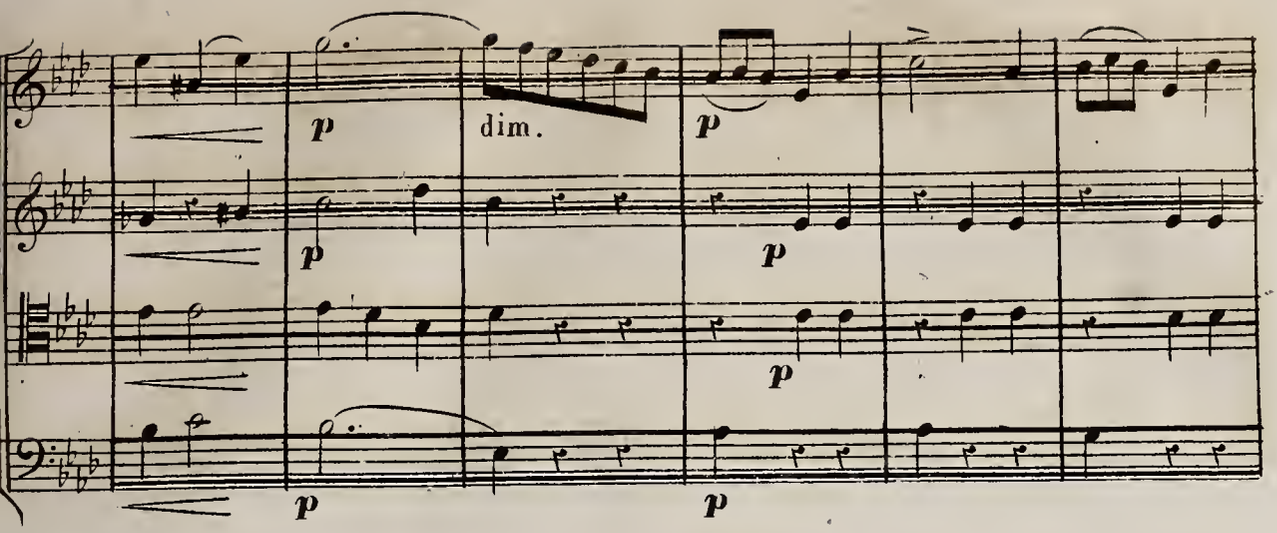
N.° 9.

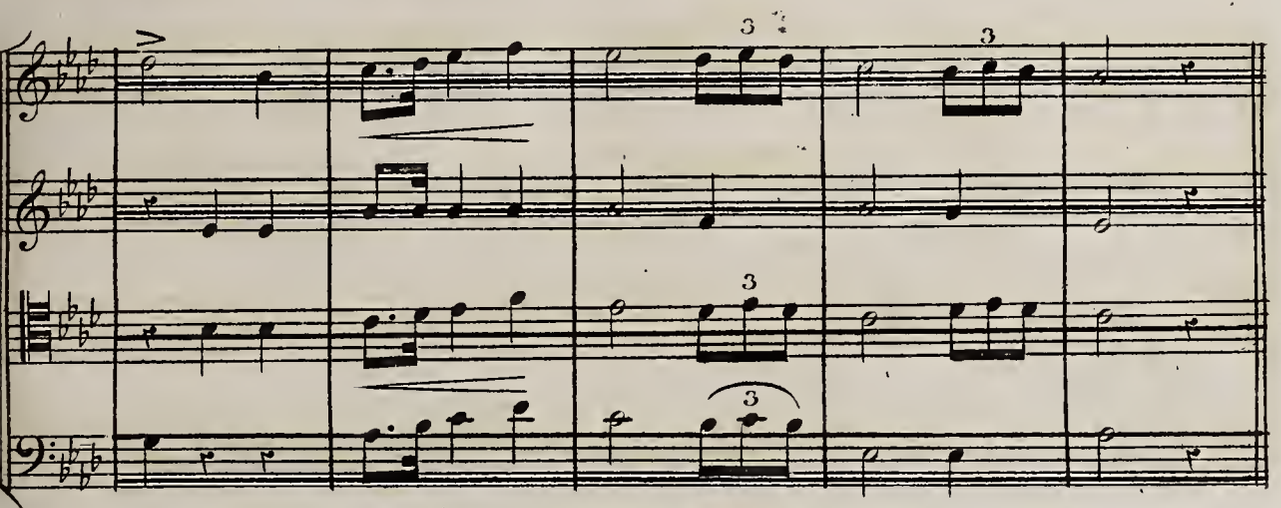
All.° spritoso.



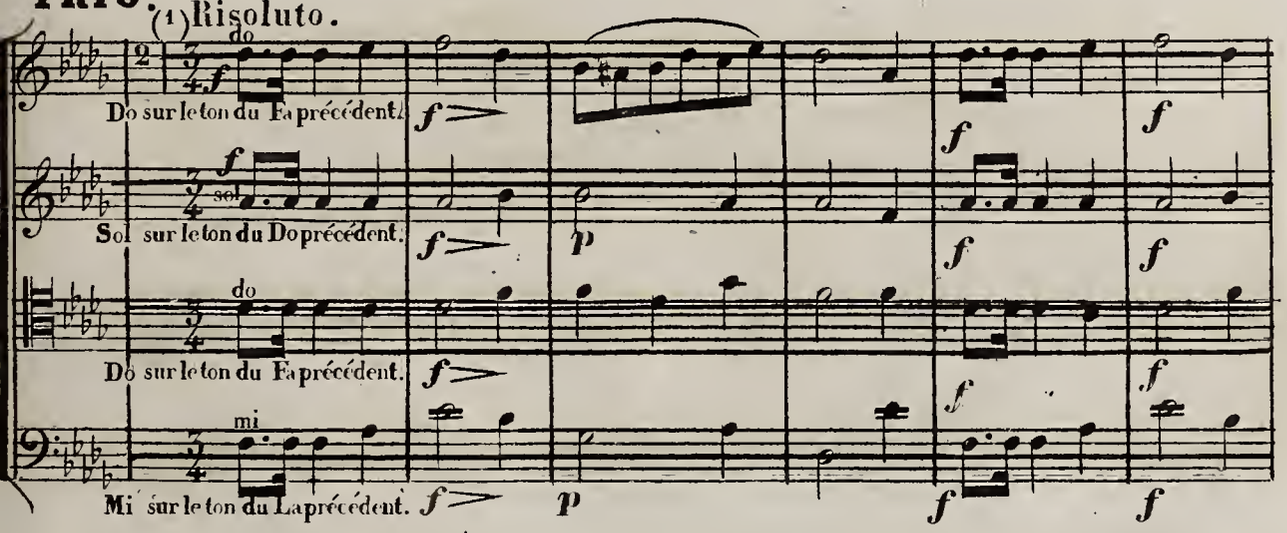


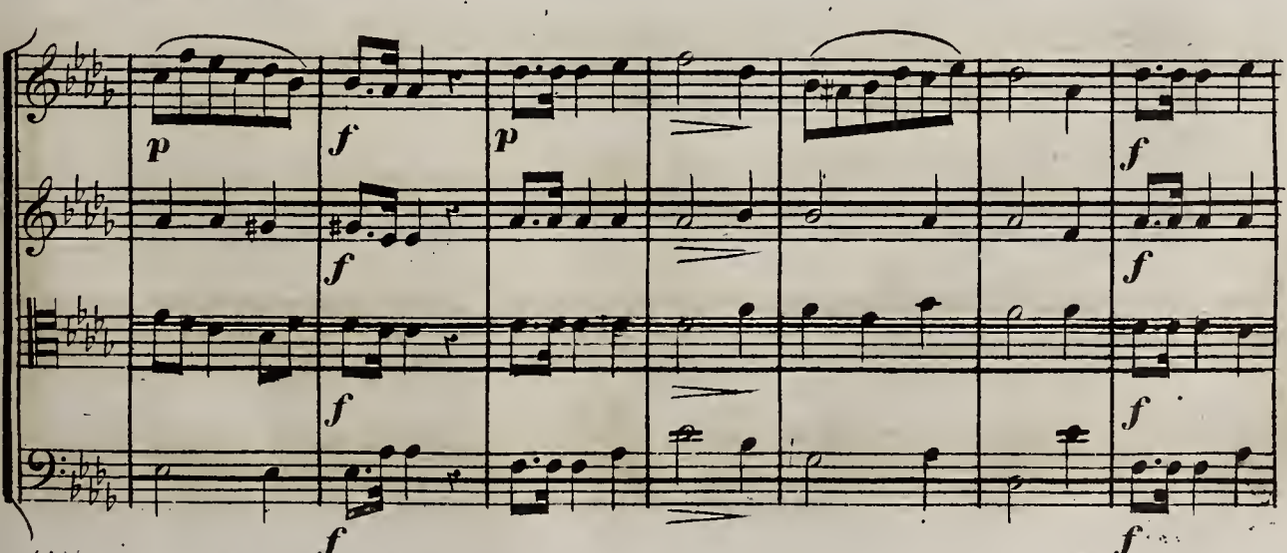
cres.



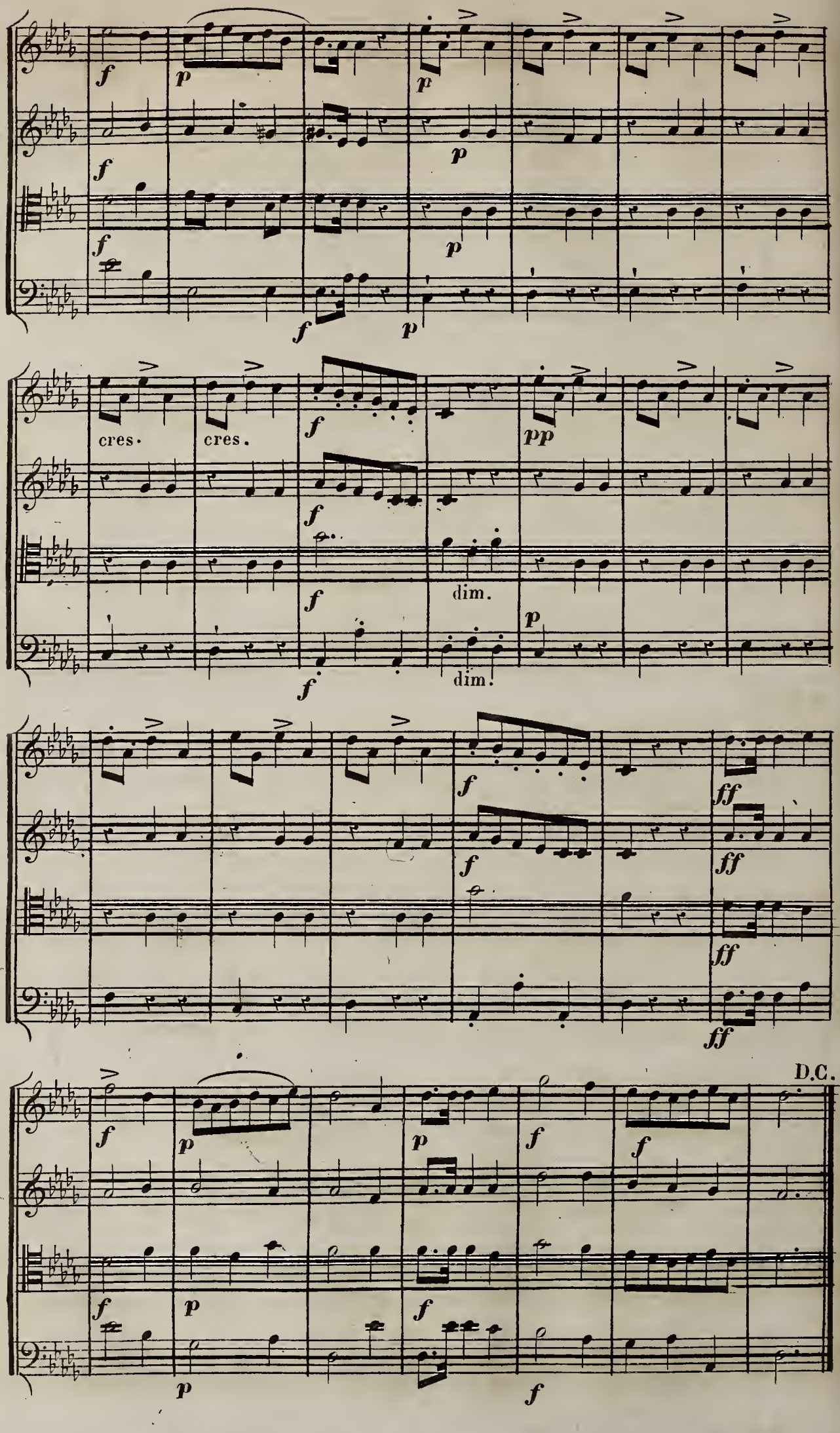


TRIO. (1) Risoluto.

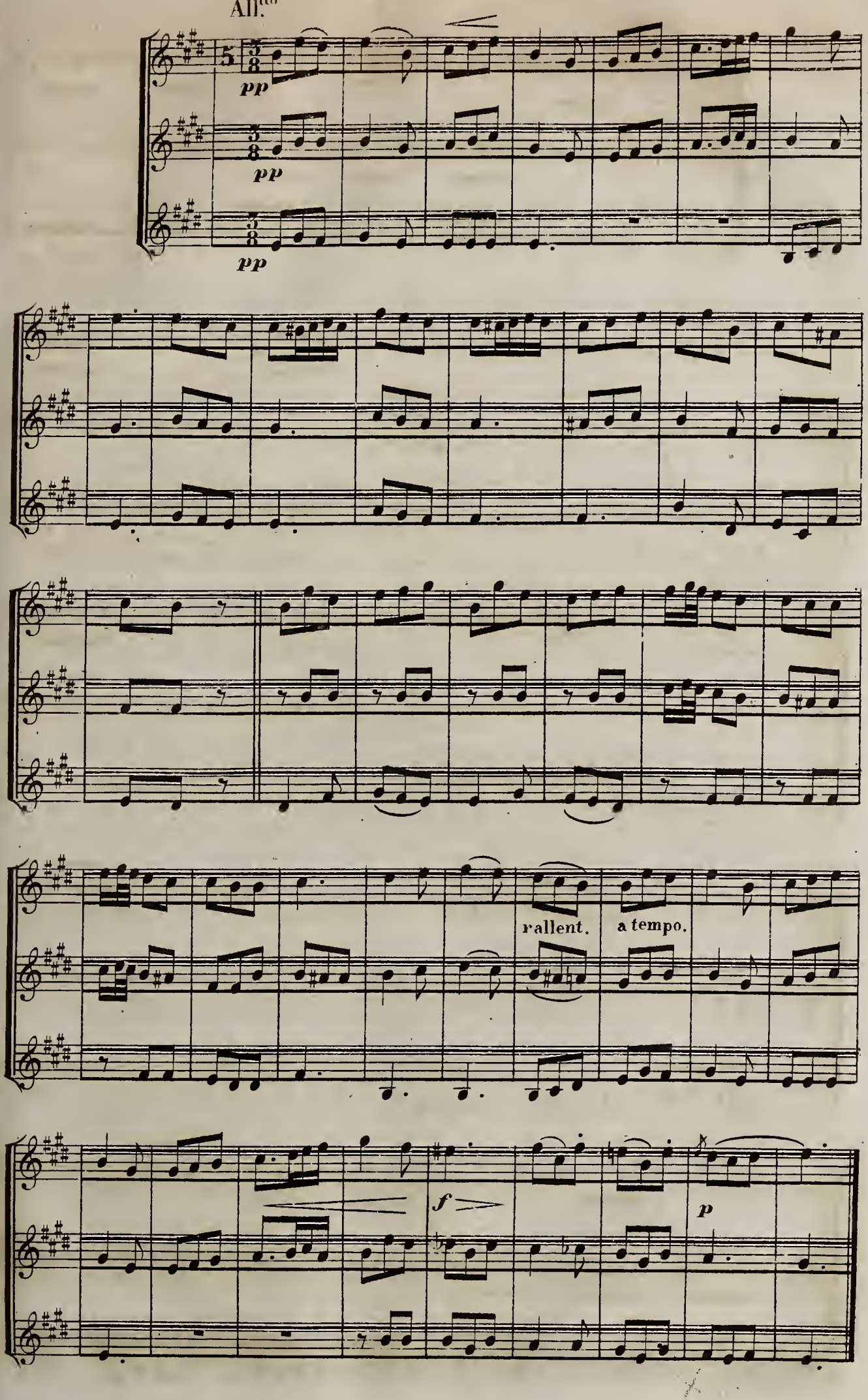




(1) Modulation d'une quarte supérieure.

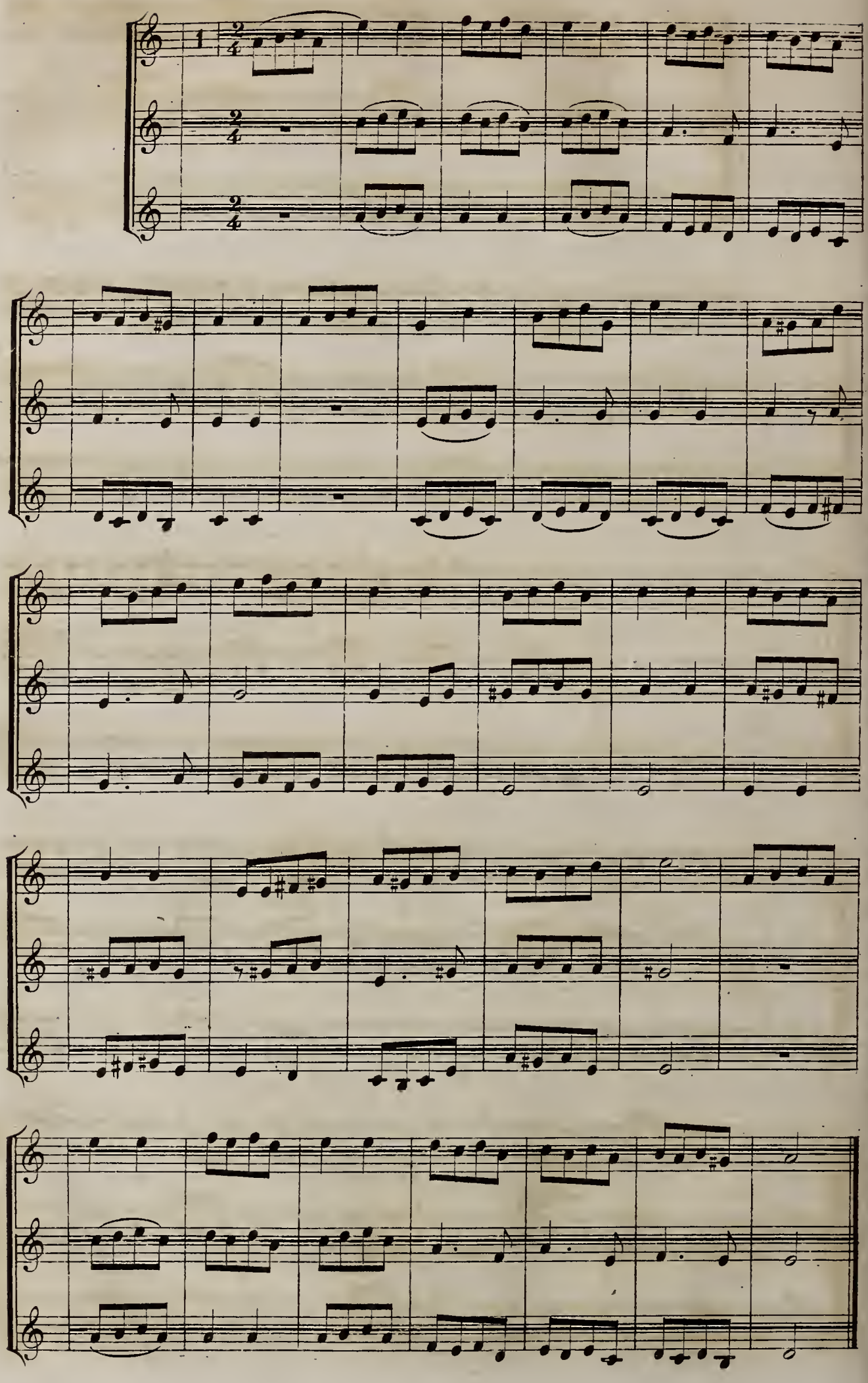

cres.
cres.
dim.
dim.
D.C.

LA SOLITUDE.

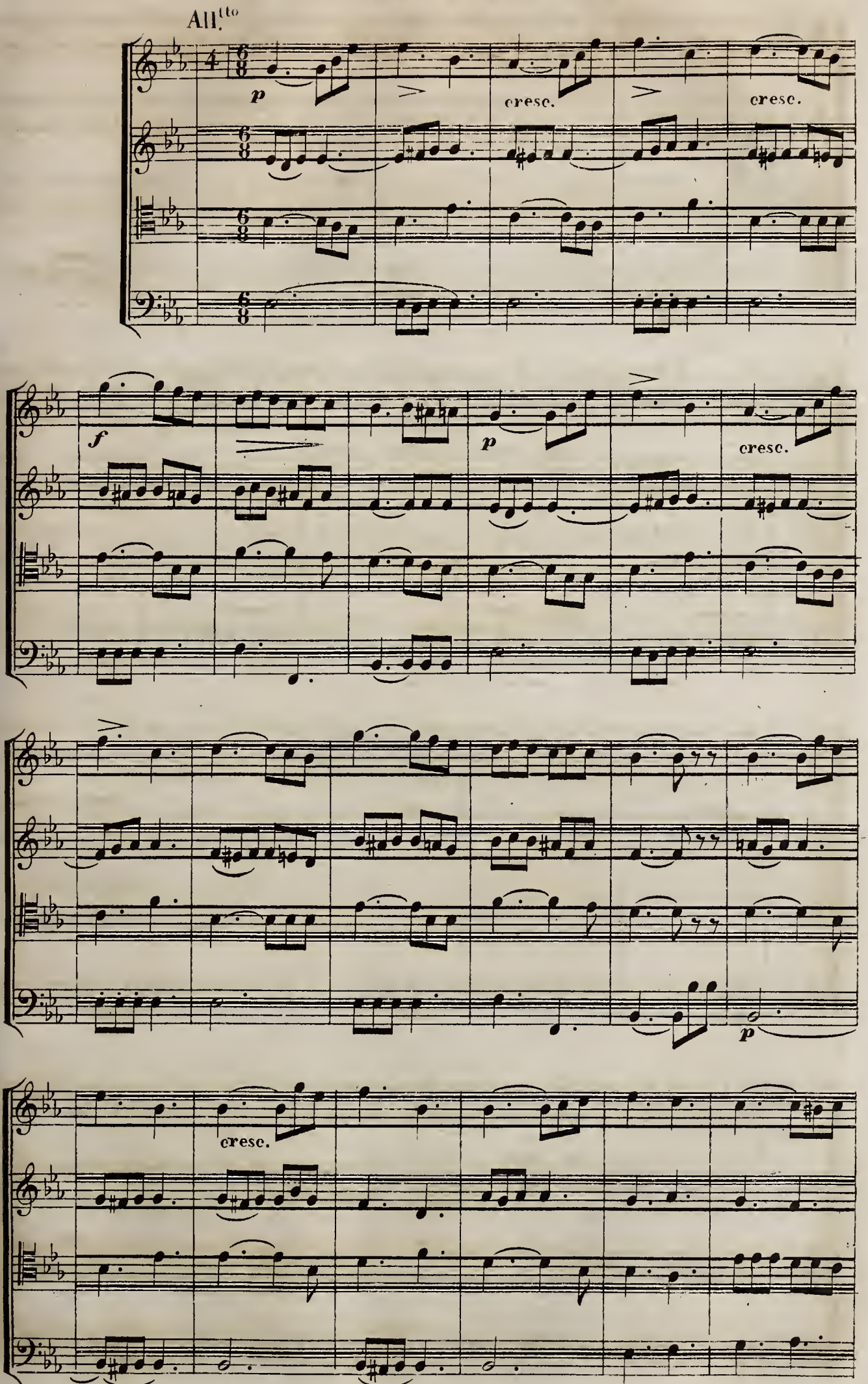


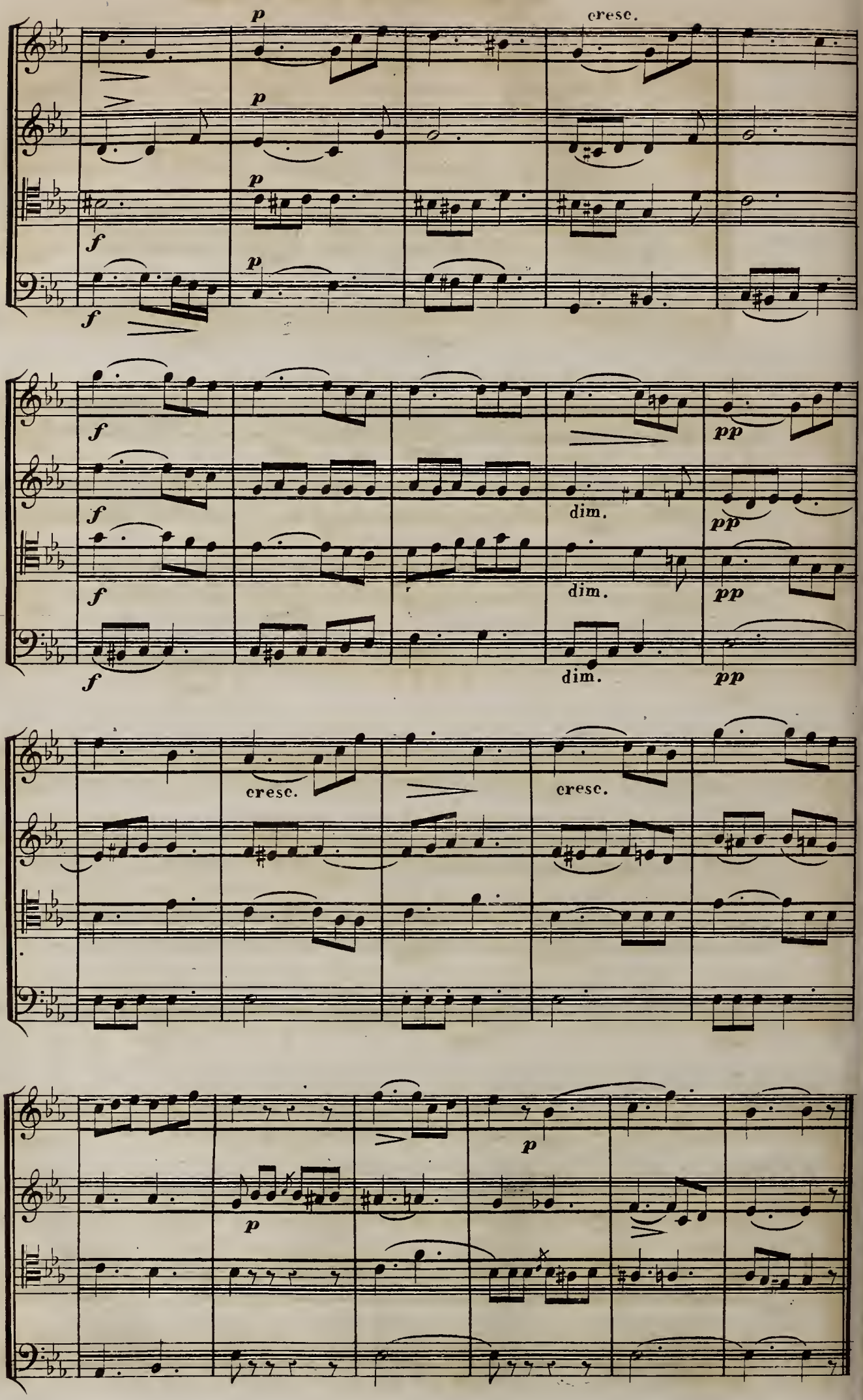
SOUVENIRS DE LA SAVOIE.

Andante.

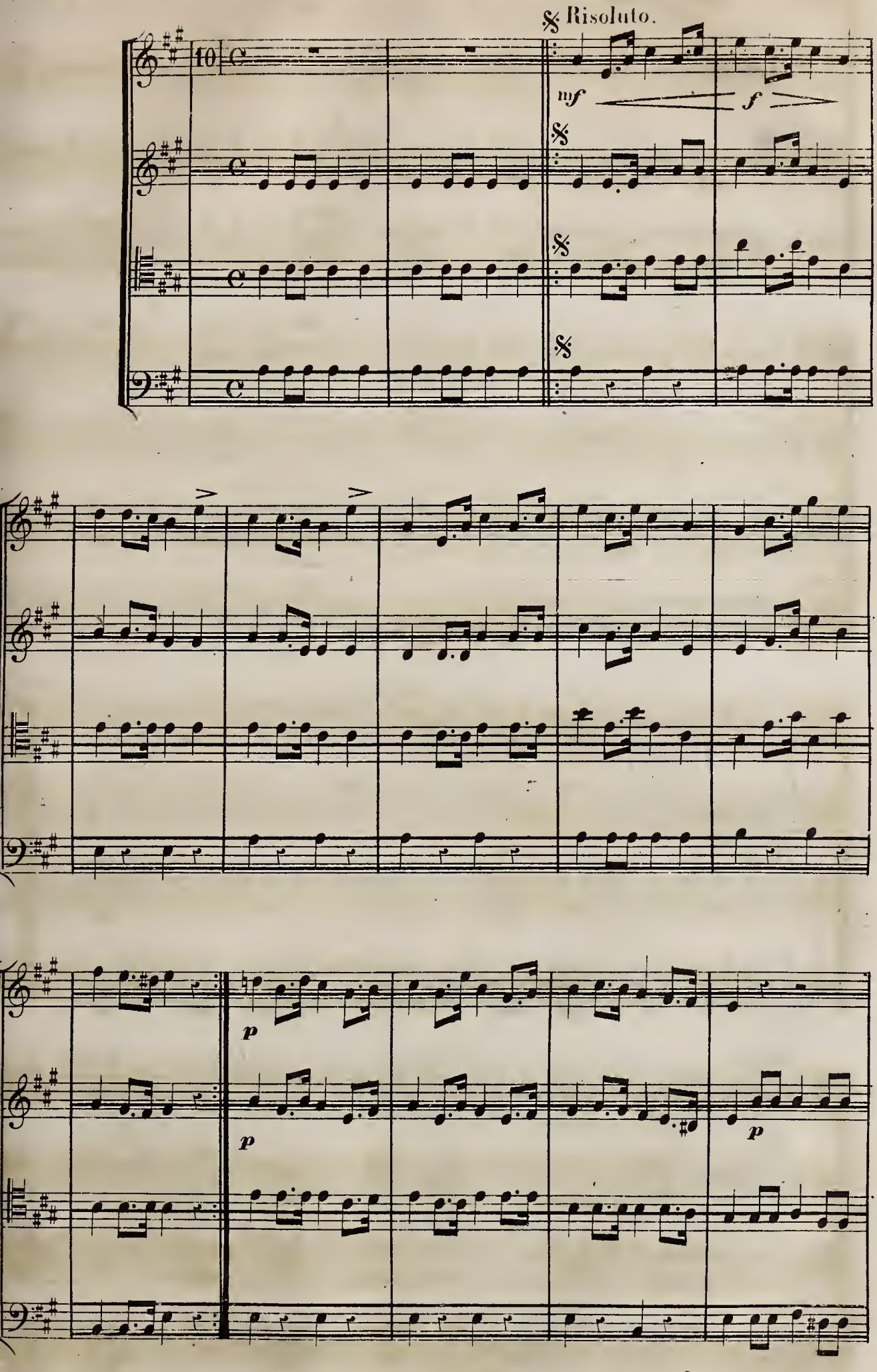


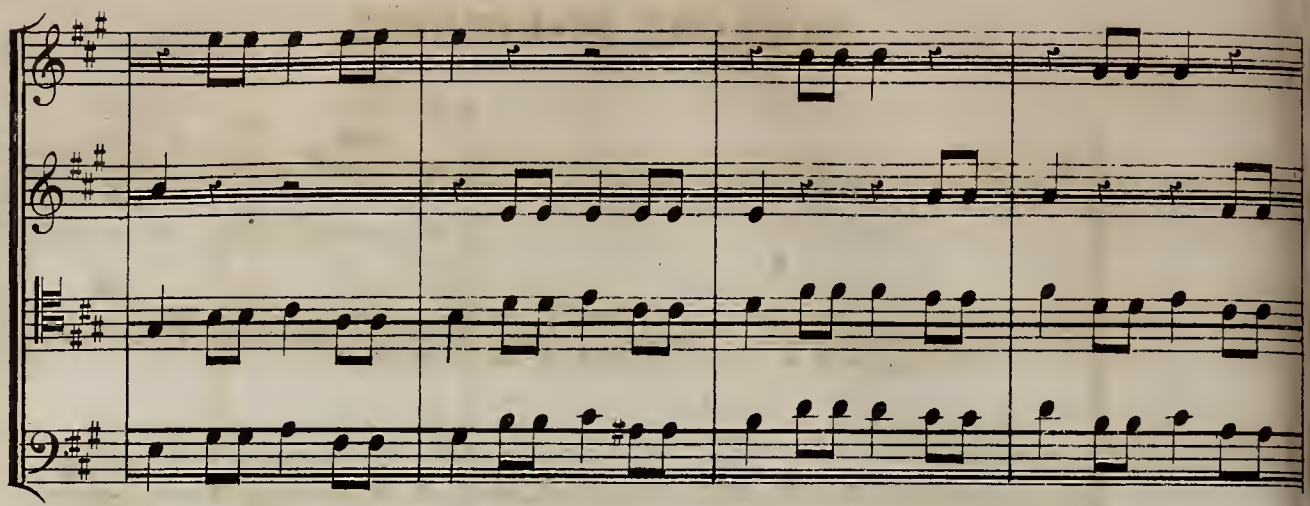
PROMENADE SUR L'EAU.

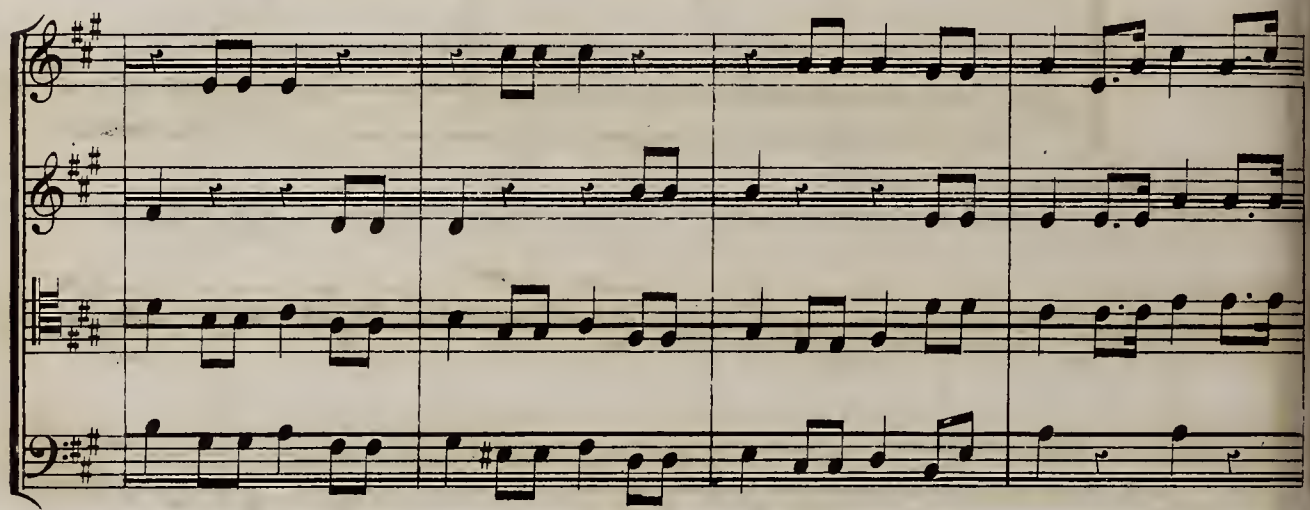


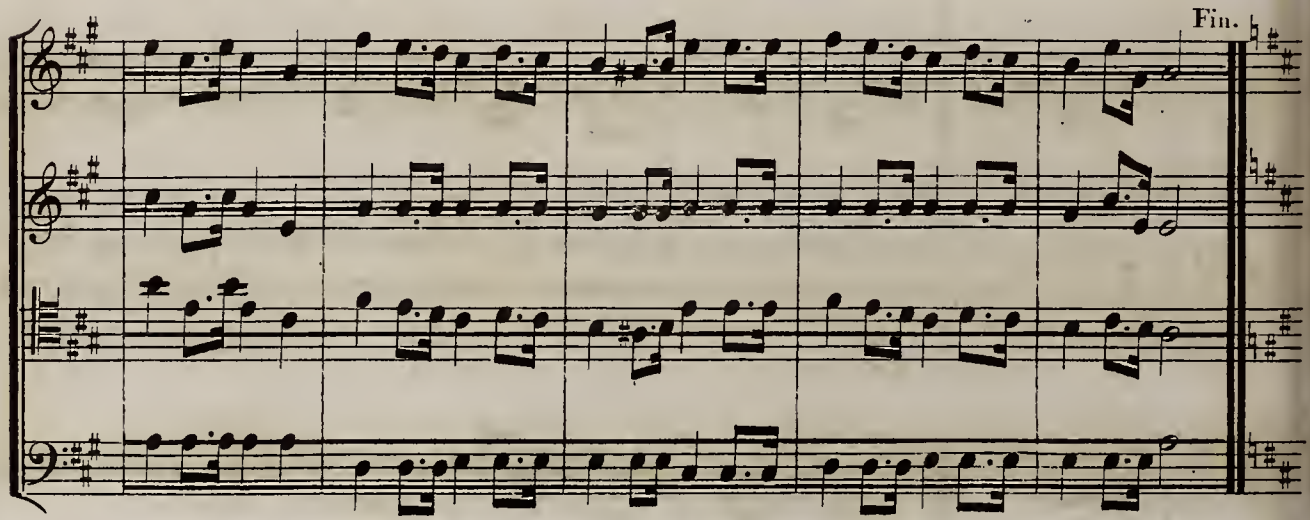

p
cresc.
p
p
f
p
f
f
f
f
pp
dim.
pp
dim.
pp
dim.
pp
cresc.
cresc.
p
p

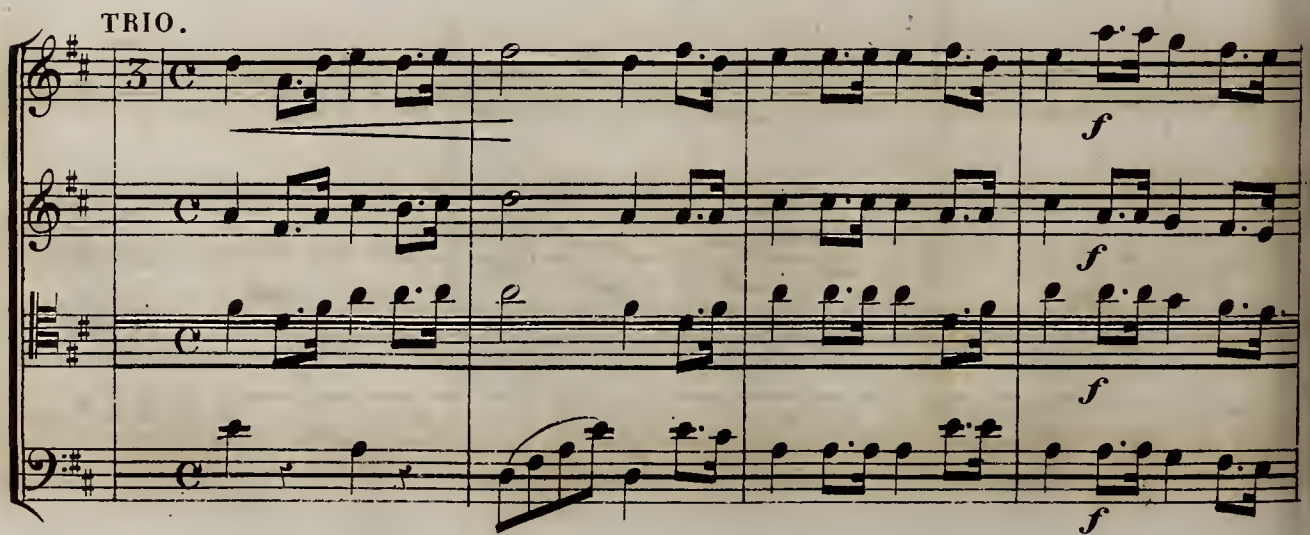
MARCHE MILITAIRE.

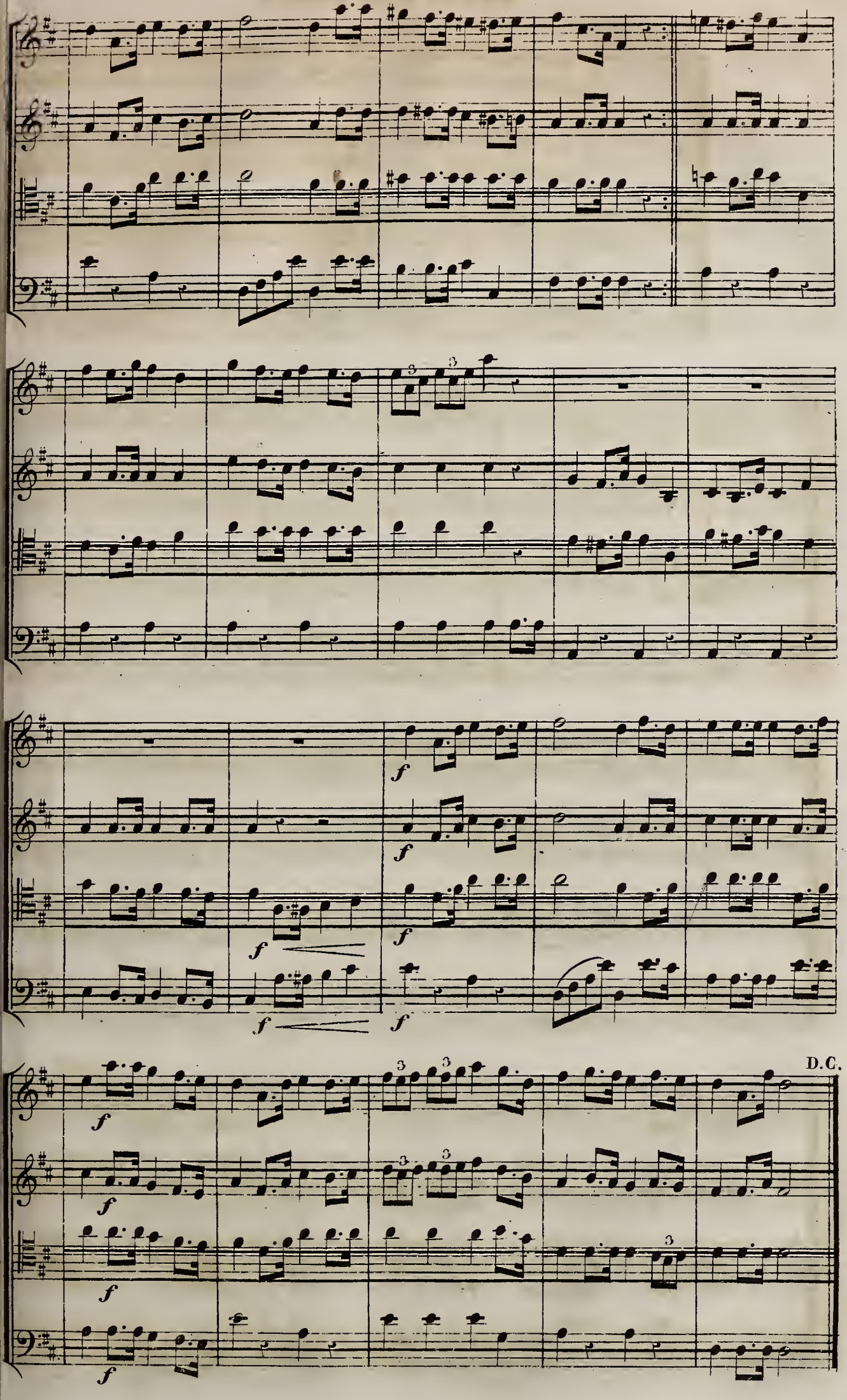






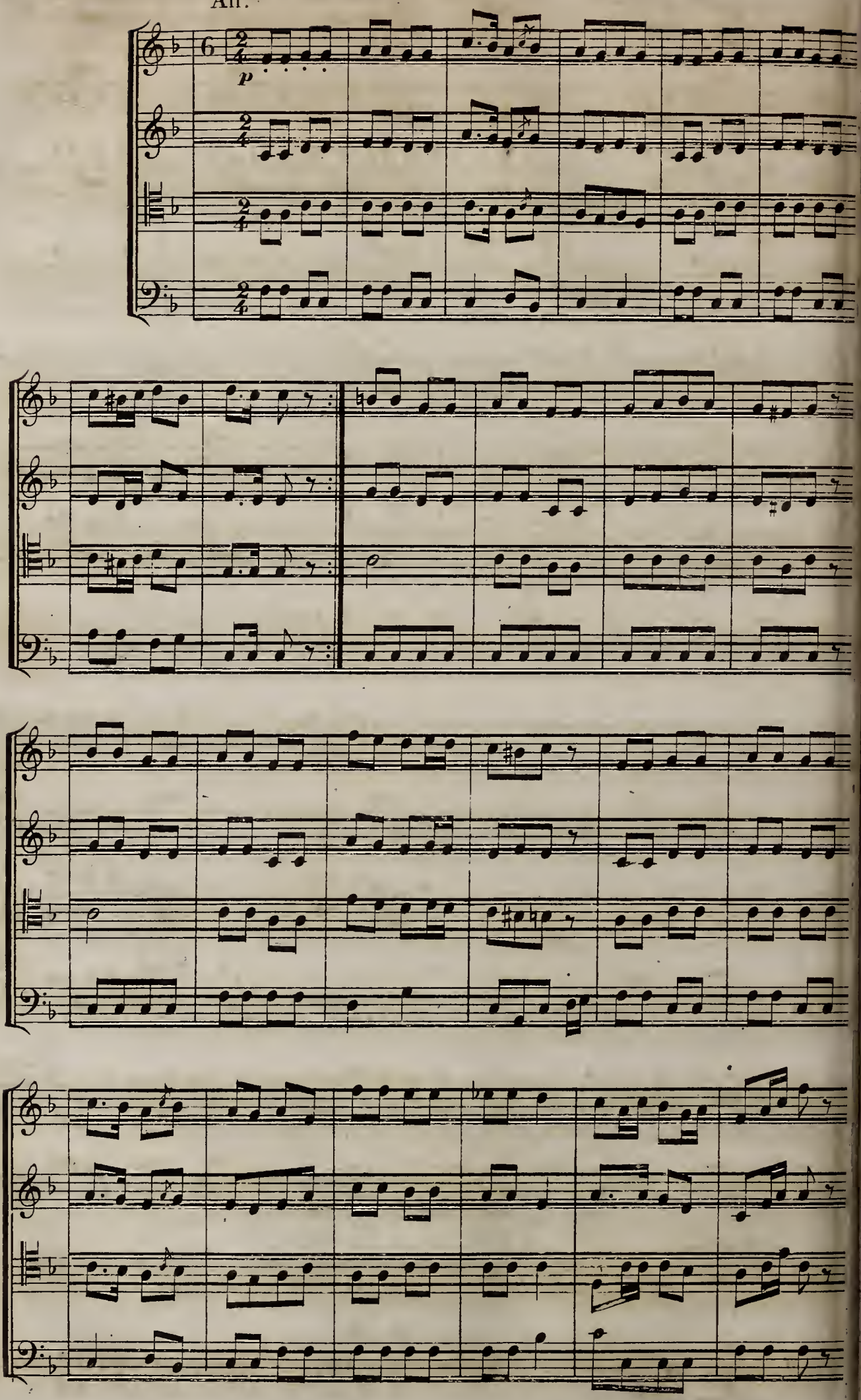

Fin.

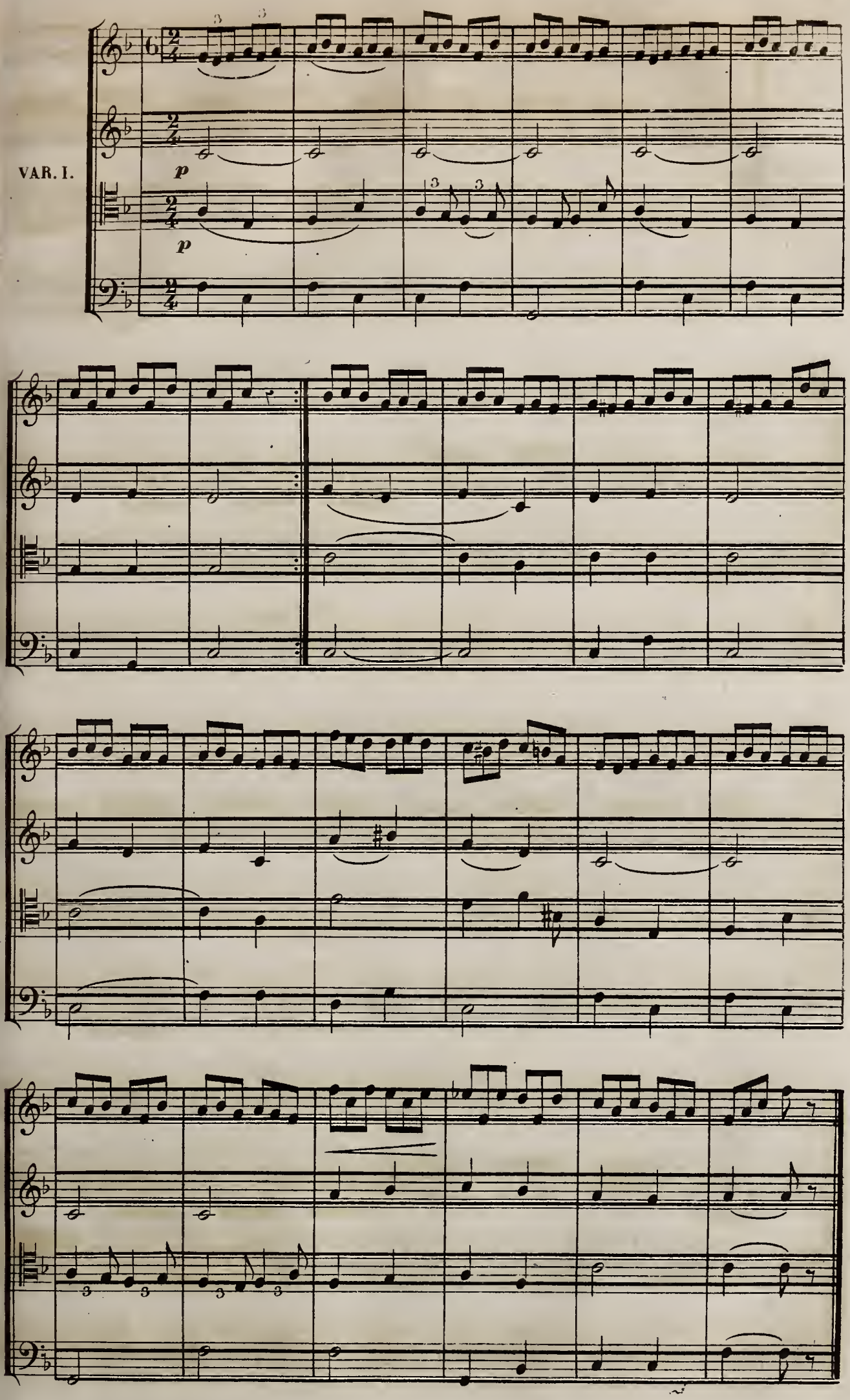

TRIO.
3
f
f
f
f


f
f
f
f
f
f
f
f
f
f
D.C.

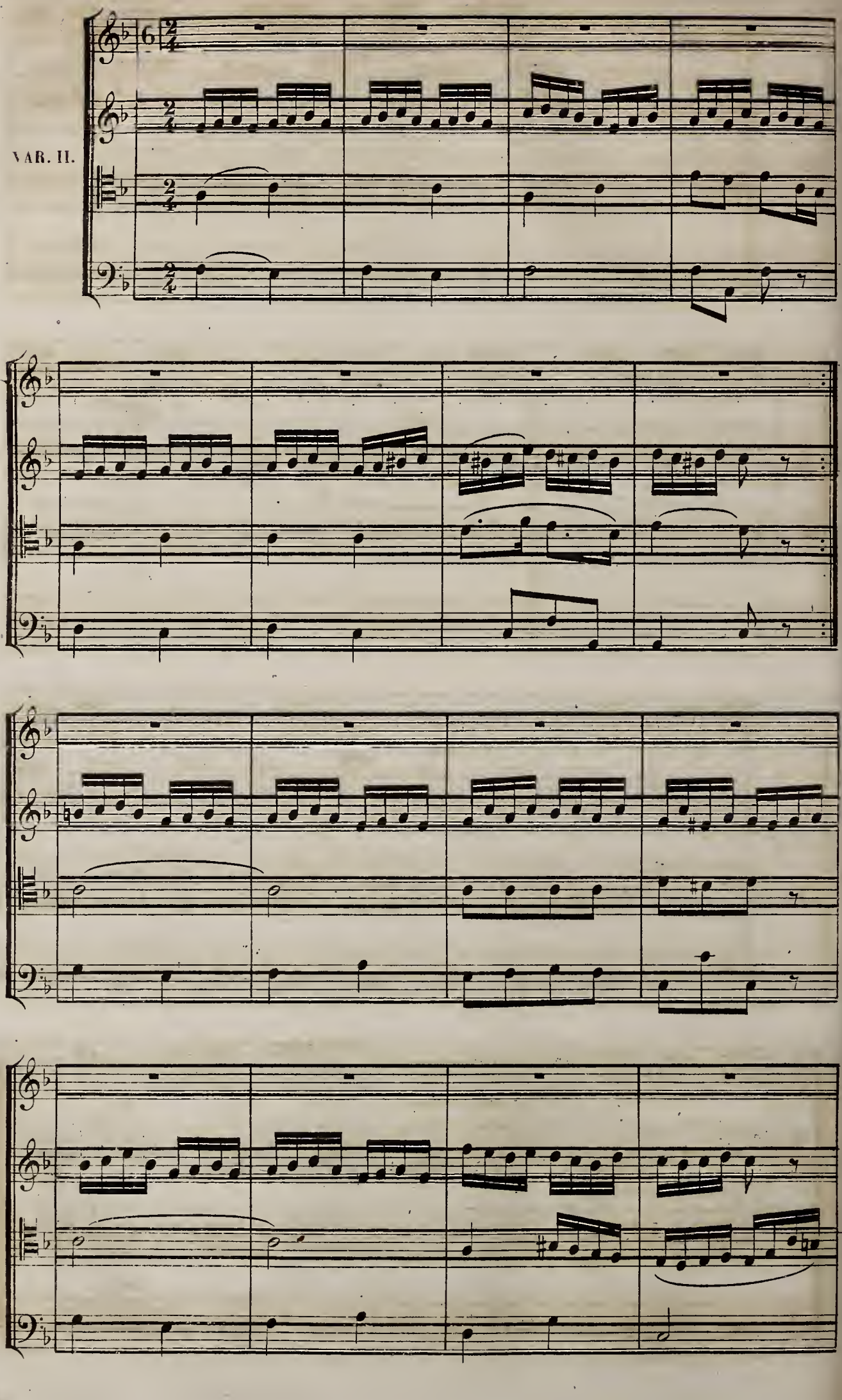
PETIT AIR VARIÉ.

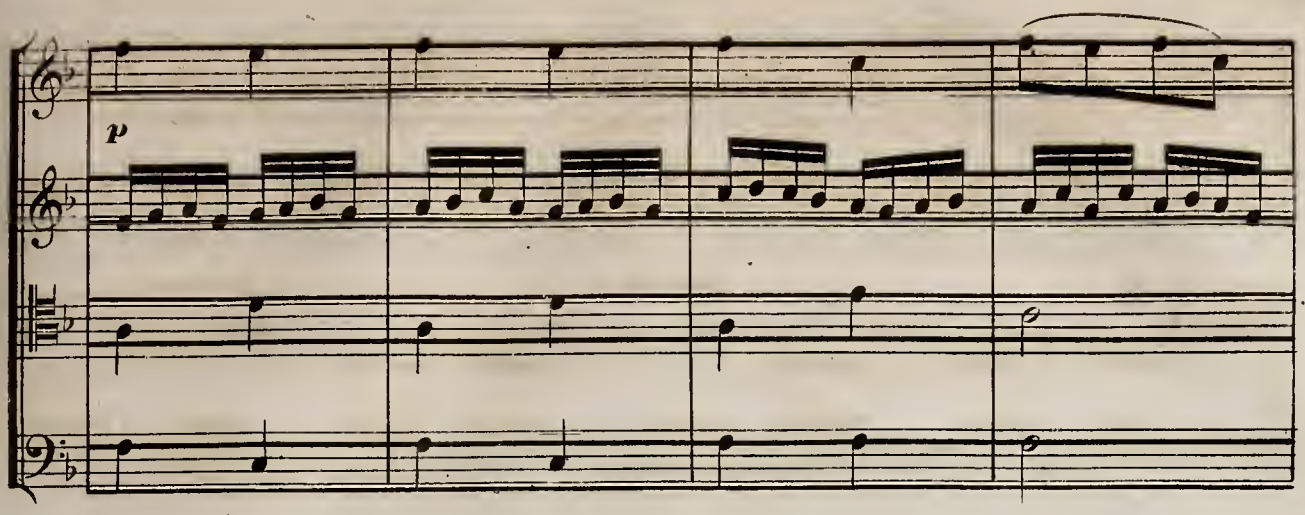
All.tto

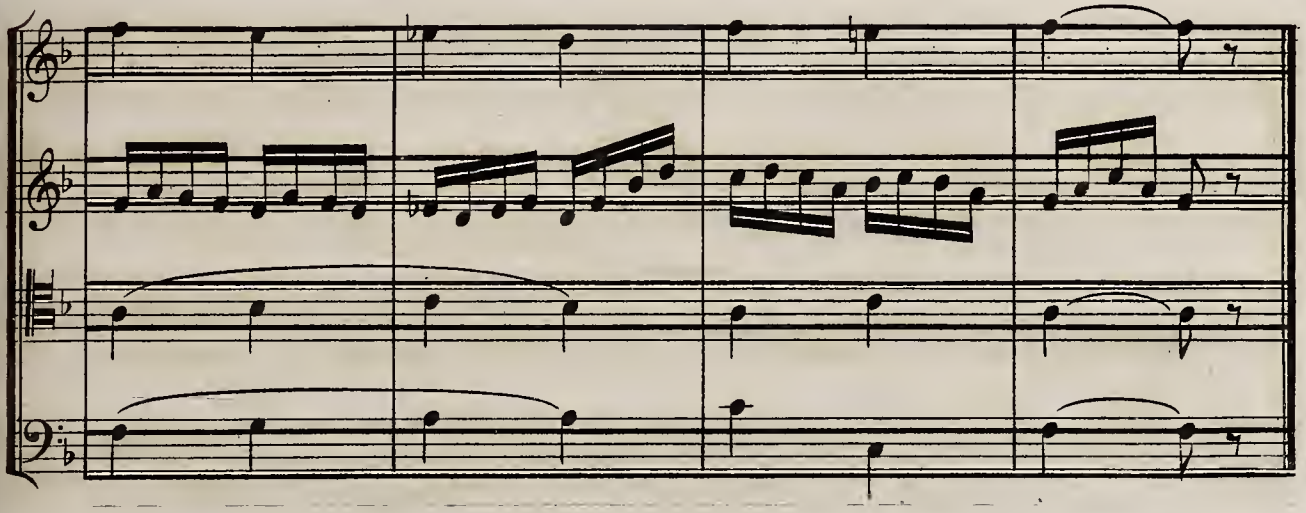



VAR. I.
p
p

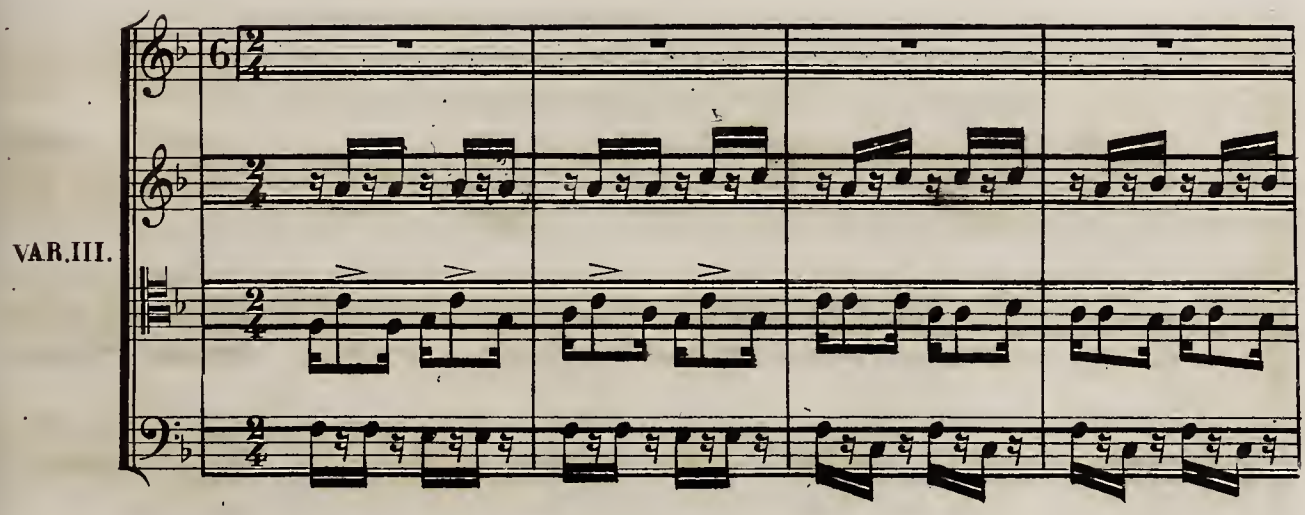
VAR. II.

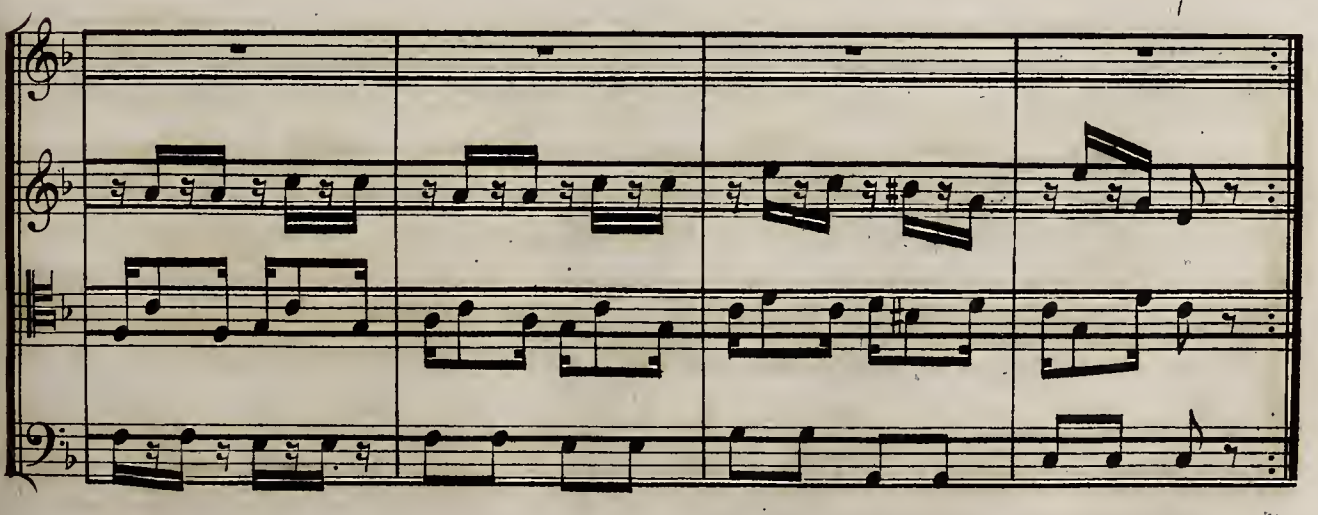


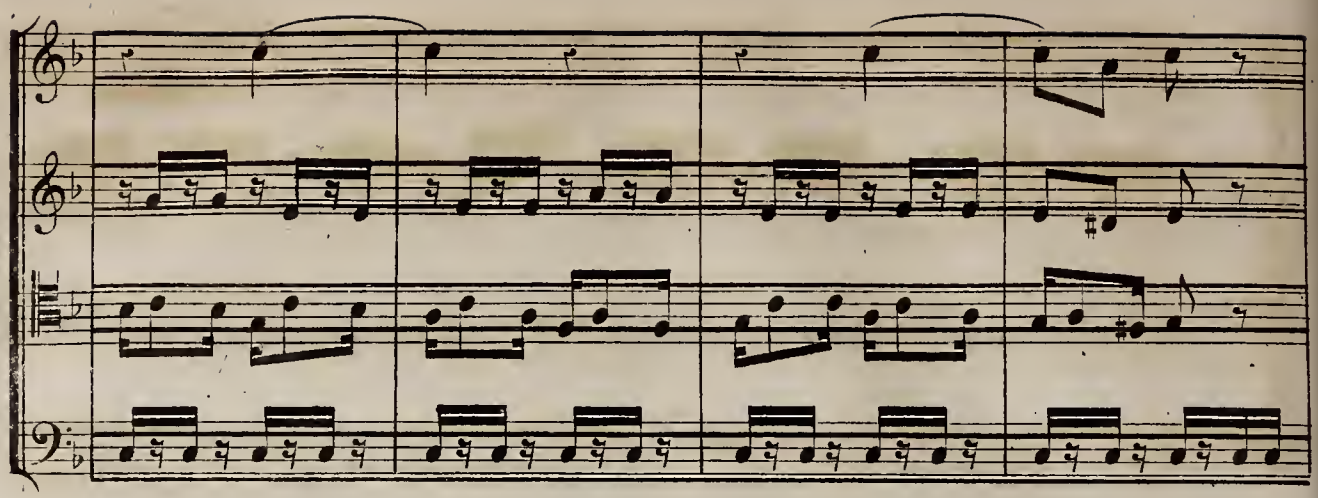


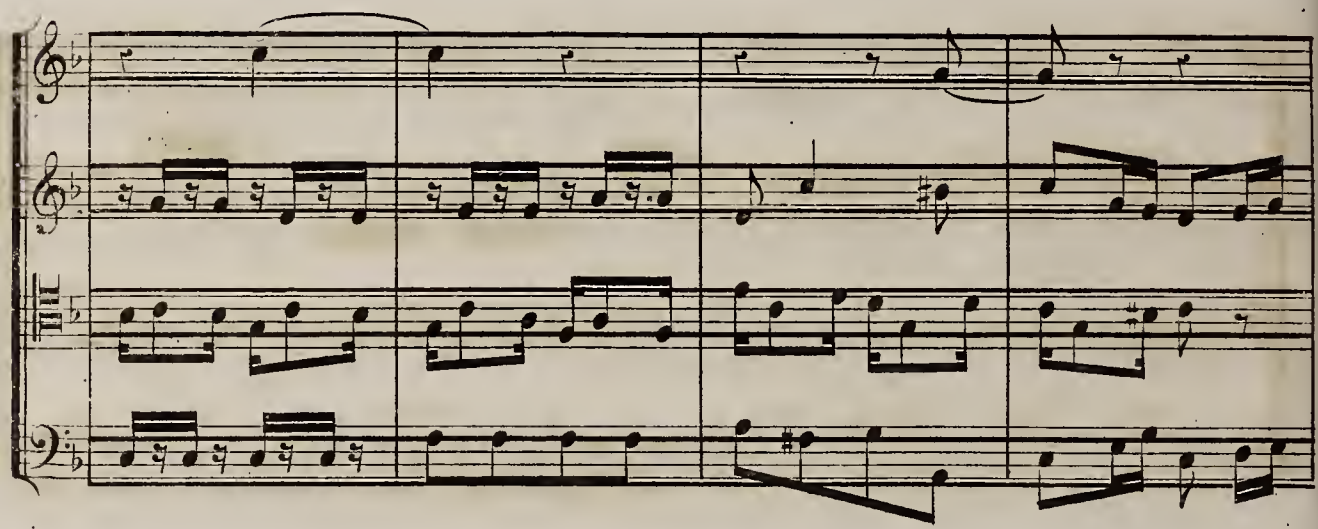


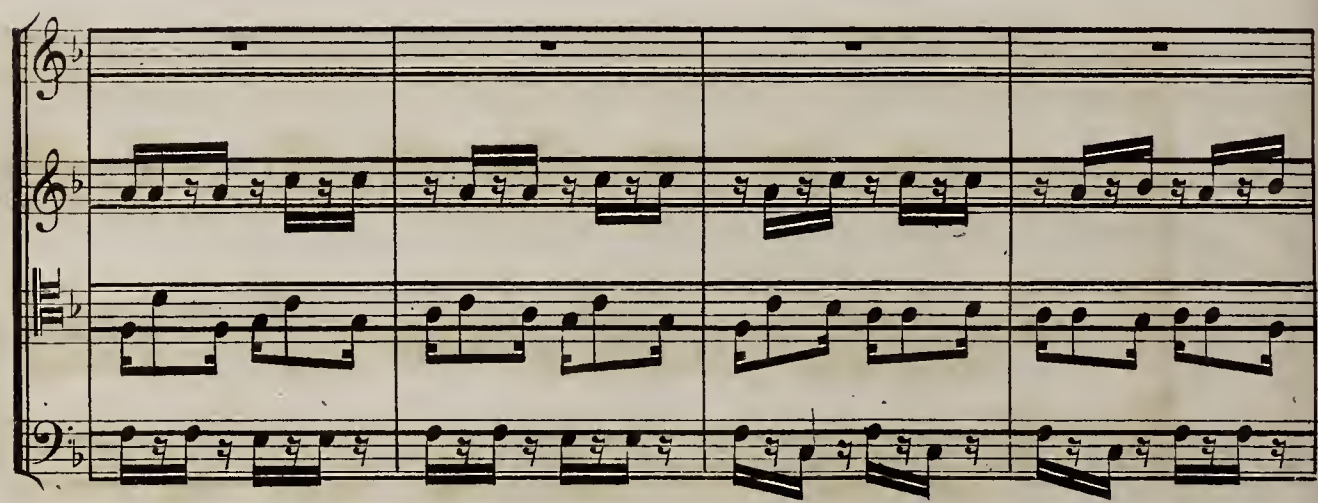
VAR. III.

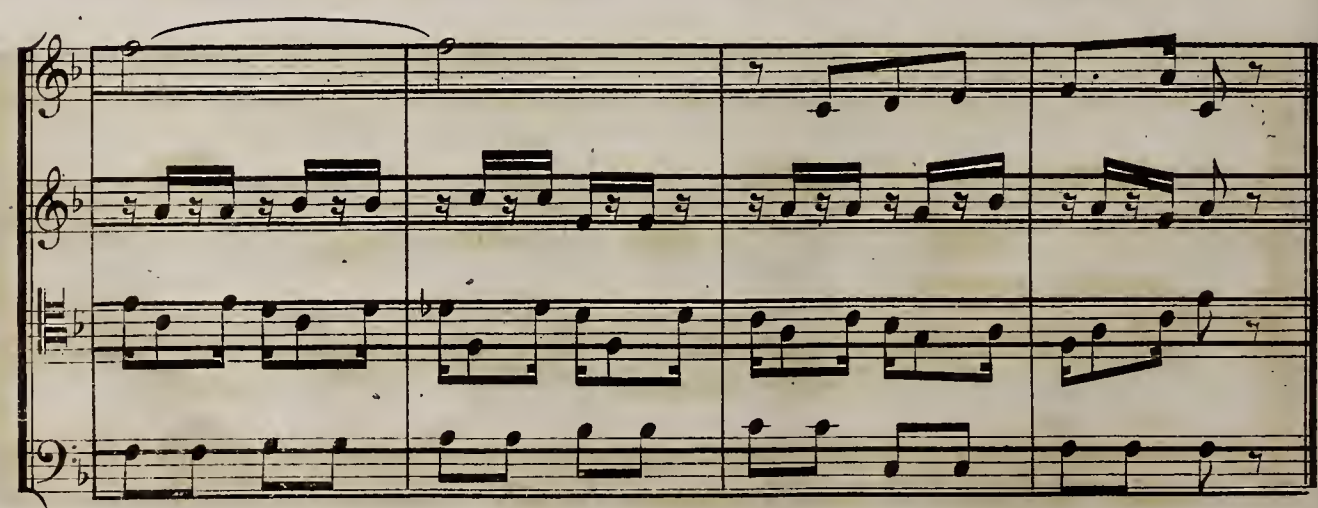






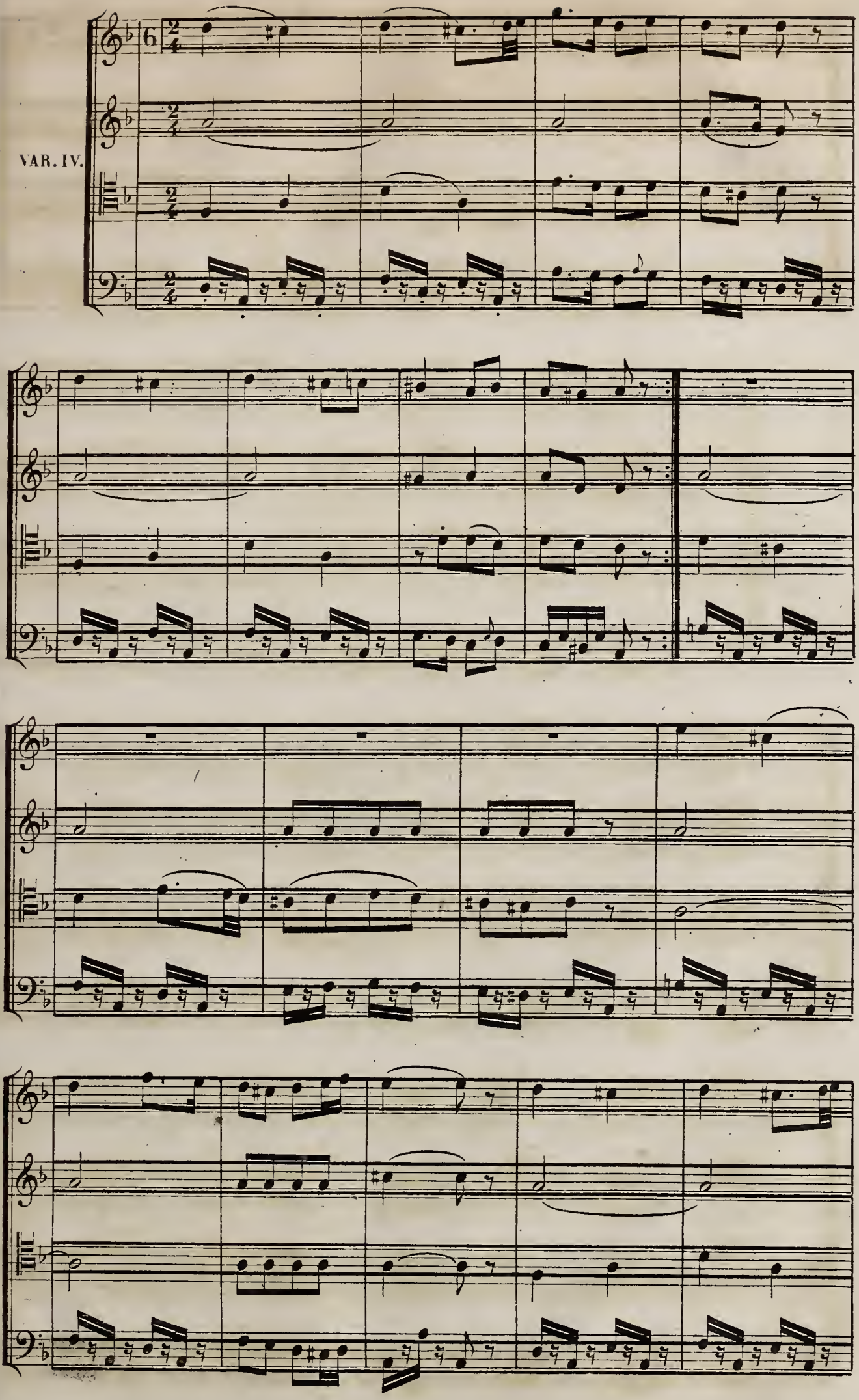


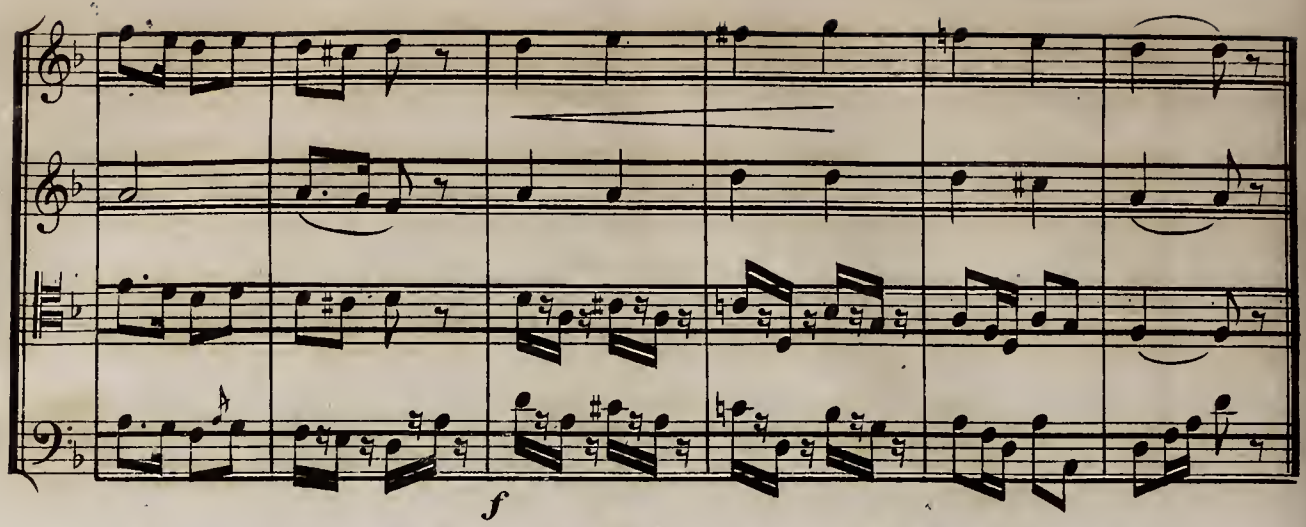




Mineur un peu plus lent.

VAR. IV.

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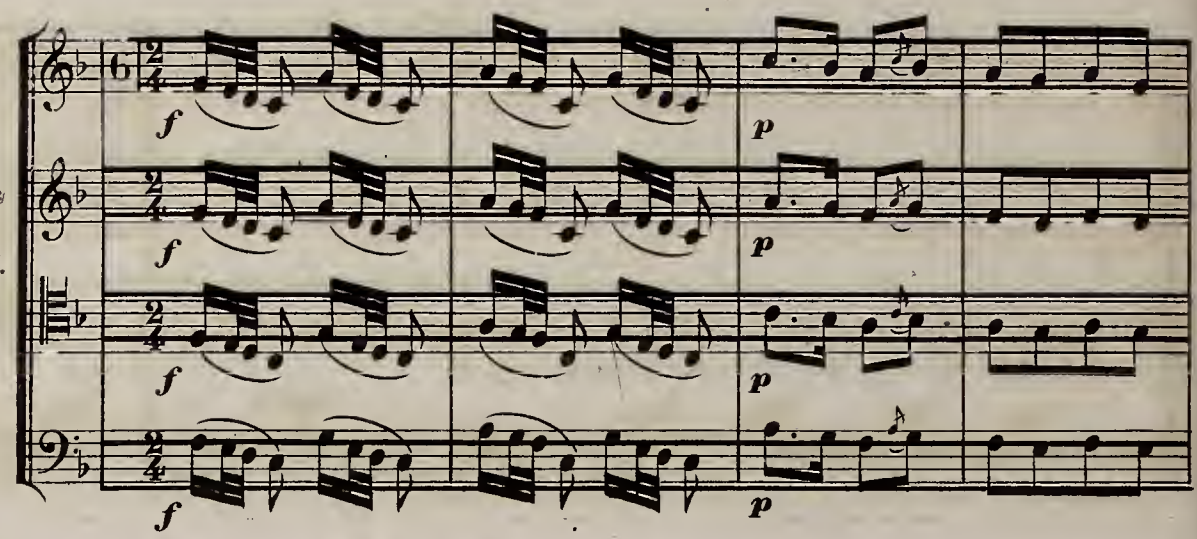
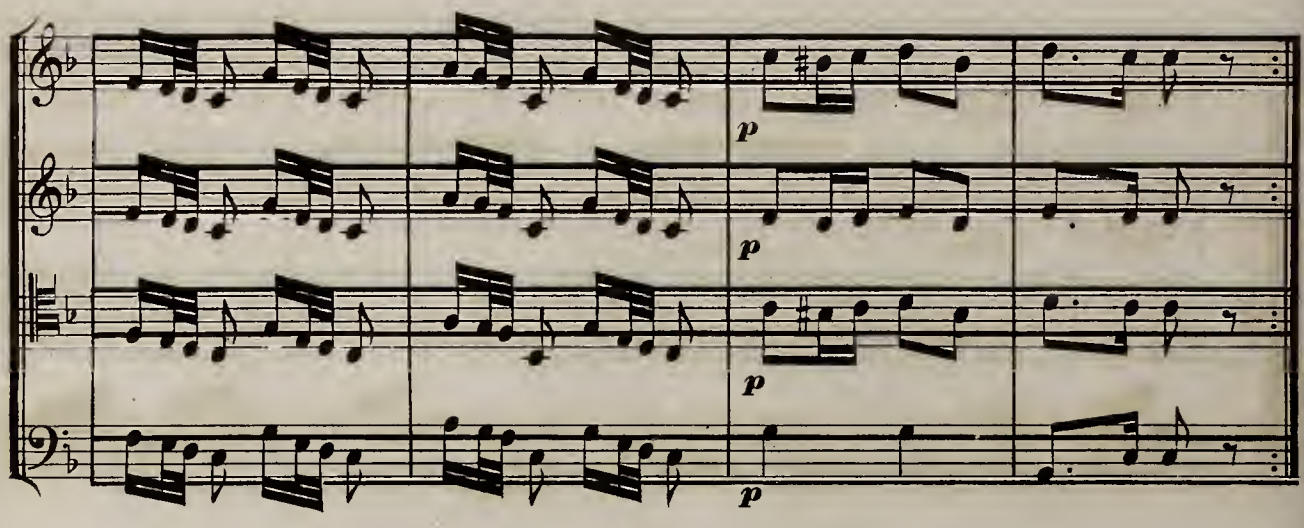

VAR. V.
f
p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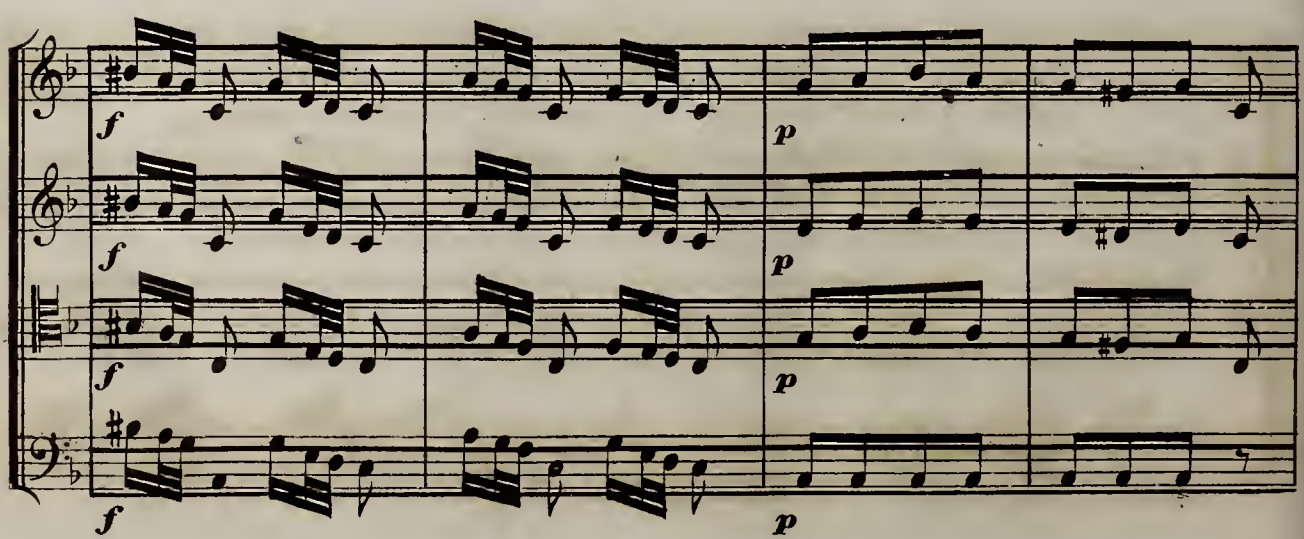
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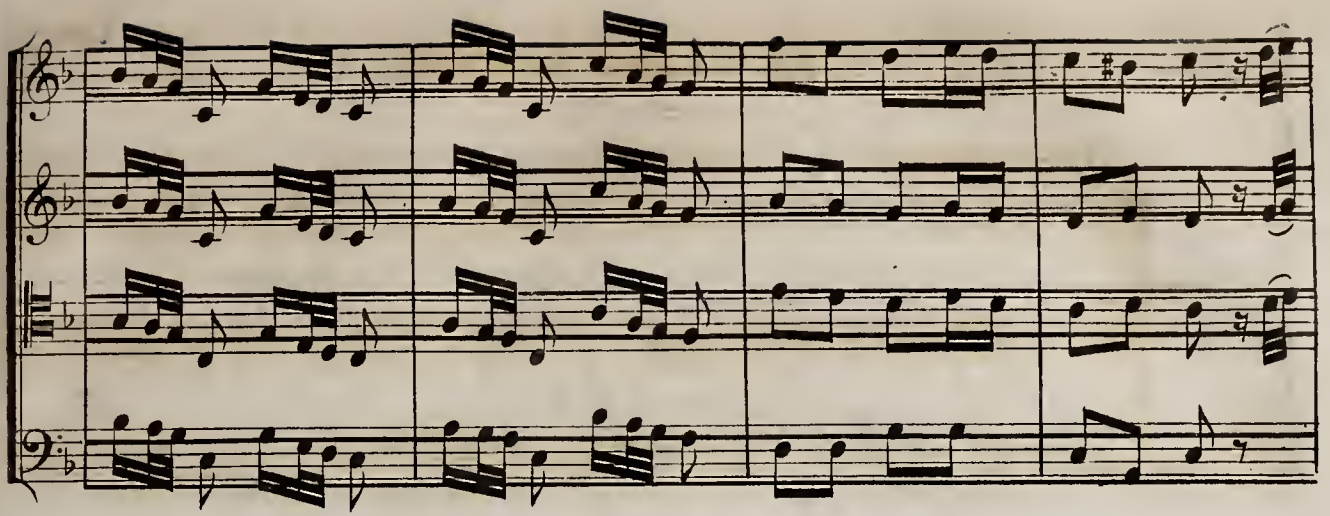
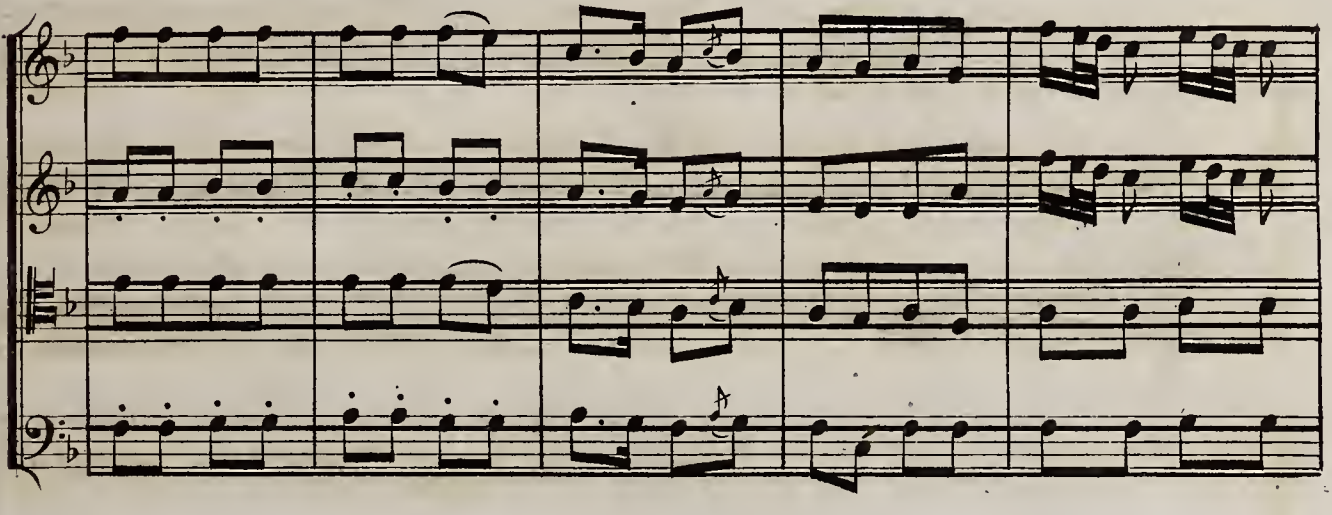
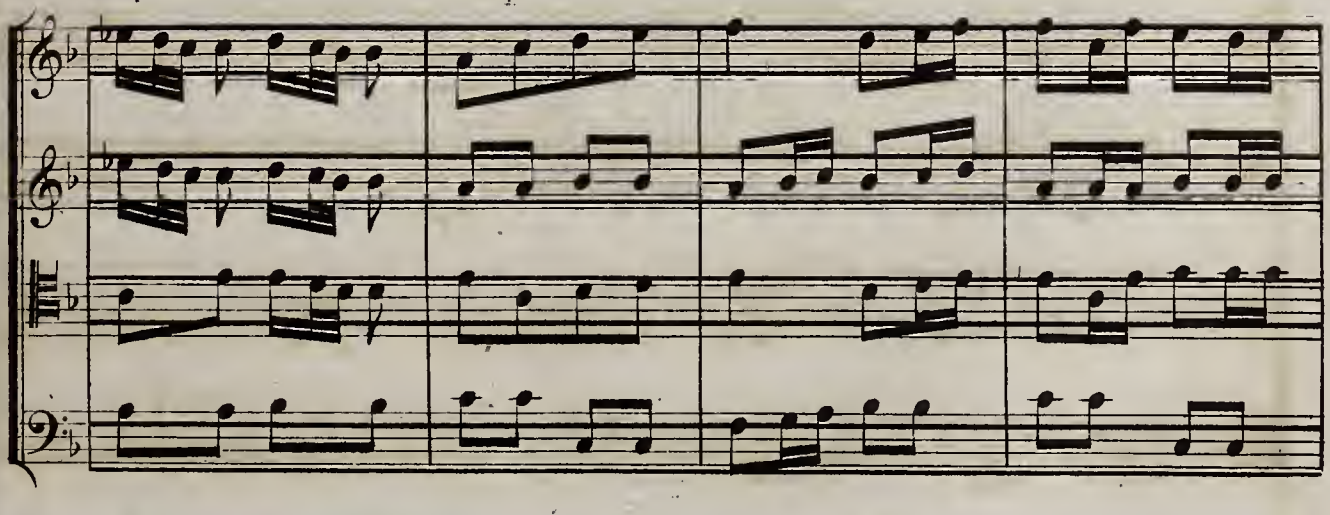
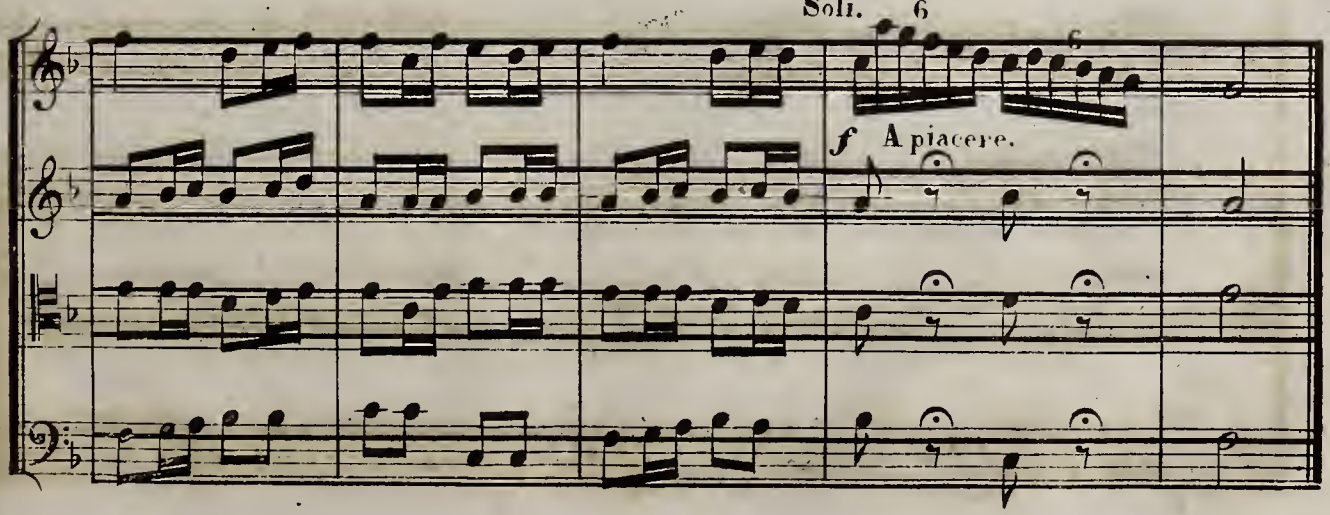






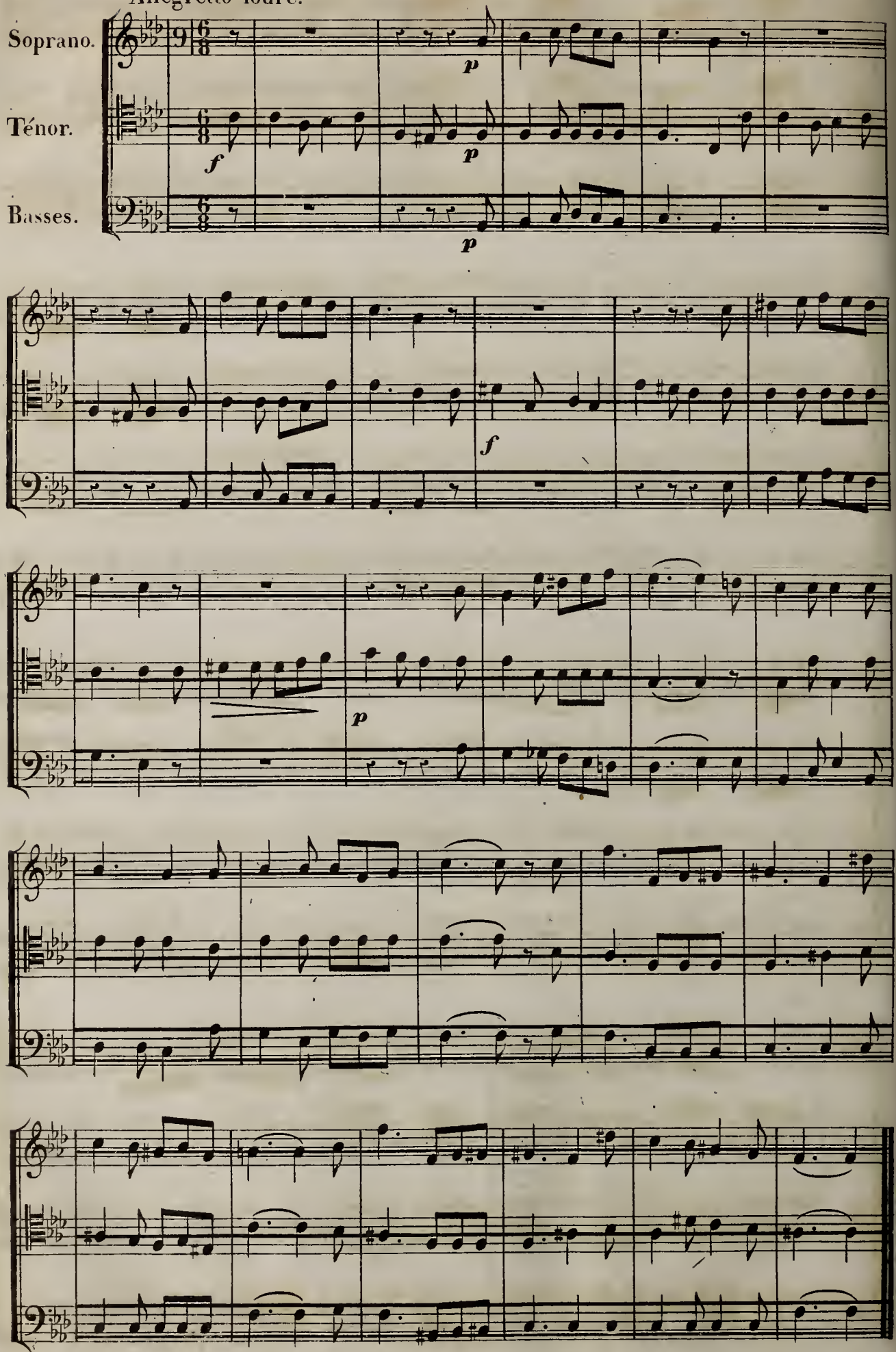
Soli. 6

f A piacere.



LE CHANT BRETON

Allegretto loure.



OUVRAGES

SUR LA CLEF TRANSPOSITRICE ET SUR LE DOIGTÉ TRANSPOSITEUR.

Au Magasin du Lutrin de la Jeunesse, Paris, ~~Boulevard Beaumarchais, N° 44~~ rue d. mulhouse, 7

Ces ouvrages sont écrits à la fois sur la clef linéaire et transpositrice et sur les clefs diésées et bémolisées, en sorte qu'on peut les chanter ou les jouer en suivant soit la clef nouvelle, soit les clefs anciennes, en transposant ou en ne transposant pas. Les deux méthodes vont ensemble et la nouvelle ne gêne aucunement l'ancienne. Cette heureuse alliance empêche que la routine ne soit un obstacl au succès de la clef linéaire, qui a déjà reçu des suffrages universels.

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DONNÉS AUX

CONCOURS & EXAMENS

(Années 1804 à 1900)

RECUEILLIS PAR

CONSTANT PIERRE

SOUS-CHEF DU SECRÉTARIAT

PARIS

AU MÉNESTREL, 2bis, rue Vivienne, HEUGEL & Cie

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CONSERVATOIRE NATIONAL DE MUSIQUE ET DE DÉCLAMATION

SUJETS DE FUGUE

ET

THÈMES D'IMPROVISATION

DONNÉS

AUX CONCOURS D'ESSAI POUR LE GRAND PRIX DE ROME
AUX CONCOURS DE FUGUE
AUX CONCOURS ET EXAMENS D'ORGUE
(Années 1804 à 1900)

PAR

ADOLPHE ADAM, AUBER, BARBEREAU, BAZILLE, BAZIN, EMILE BERNARD, BERTON, GEORGES BIZET, CARAFA, CHERUBINI, CLAPISSON, JULES COHEN, COLIN, DALLIER, LÉO DELIBES, THÉODORE DUBOIS, DUPRATO, H. DUVERNOY, FISSOT, GEVAERT, GIGOUT, GOUNOD, GUILMANT, HALÉVY, VICTOR MASSÉ, MASSENET, ONSLOW, PALADILHE, PIERNÉ, PUGNO, REBER, SAMUEL ROUSSEAU, SAINT-SAËNS, SALOMÉ, AMBROISE THOMAS, etc.

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Allen A. Brown
Nov. 9, 1901

AVERTISSEMENT

La présente publication répond à un double objectif. D'une part, elle fait connaître le sujet de certaines épreuves imposées à divers concours du Conservatoire national de Musique de Paris ou à ceux de l'Institut auxquels il prépare, et permet d'en apprécier le degré; d'autre part, elle fournit aux futurs concurrents un recueil de sujets d'exercices utiles aux progrès de leurs études, ainsi qu'un élément précis de préparation. Elle a donc à la fois un caractère rétrospectif — voire historique — et pratique. Sous ce rapport, elle offre aux élèves-compositeurs une suite de 146 sujets donnés tant aux concours d'essai pour le Grand Prix de Composition musicale (Prix de Rome) décerné par l'Institut, qu'aux concours de Fugue du Conservatoire. Aux organistes, elle apporte 242 thèmes de fugues ou de sujets libres ayant été imposés aux examens et concours de la classe d'orgue, pour l'épreuve d'improvisation.

On sait que pour les concours de Composition et de Fugue le sujet donné doit être traité par écrit, tandis que pour l'orgue sa réalisation ne laisse aucune trace de par la nature même de l'épreuve qui est instrumentale et instantanée. Les concurrents au Prix de Rome ont une certaine latitude, quant au temps à consacrer à l'élaboration de la fugue — six jours leur sont accordés pour faire ladite fugue et un chœur avec orchestre — mais ceux qui participent au concours de fugue du Conservatoire sont rigoureusement astreints à l'écrire dans l'espace de dix-huit heures. Le manuscrit des lauréats de ces deux concours est, depuis nombre d'années, déposé à la bibliothèque du Conservatoire. Par conséquent, les élèves qui auront utilisé les thèmes qui suivent trouveront dans l'œuvre de leurs devanciers un sujet d'études et un objet de comparaison pour leurs essais (1).

Contre notre gré, nous n'avons pu rassembler tous les sujets donnés aux divers concours et examens depuis leur origine; l'état des documents ou des collections ne le permet pas; nous nous sommes efforcé cependant de réduire les lacunes au minimum, en puisant à diverses sources.

Avec l'autorisation de M. le Secrétaire perpétuel de l'Académie des Beaux-Arts, nous avons pu compulser les registres et procès-verbaux relatifs au concours de Composition musicale depuis sa fondation, c'est-à-dire à partir de l'an XII; mais c'est inutilement que nous les avons parcourus jusqu'en 1842, sauf pour les années 1824, 1825 et 1840.

---

(1) Les manuscrits des lauréats du Prix de Rome sont classés par ordre de noms d'auteurs (voir la liste chronologique dans notre Collection de *Documents historiques et administratifs sur le Conservatoire,* Paris, 1900); ceux du concours de fugue sont reliés successivement par années.

Alors qu'on y trouve tous les renseignements sur les autres épreuves, l'on cherche vainement l'indication du sujet de fugue que le secrétaire n'était peut-être pas apte à noter. Grâce à l'existence, à la bibliothèque du Conservatoire, des manuscrits de quelques lauréats, nous avons pu suppléer à ce défaut pour vingt années comprises entre 1804 et 1834. Pour la période 1842-1863, le sujet est le plus souvent écrit de la main même de son auteur sur une portée de papier à musique découpée et collée sur le registre. A dater de 1864, époque à laquelle le Conservatoire a été chargé de l'organisation matérielle et de la surveillance de ce concours, ses archives nous ont fourni — à une exception qu'il nous a été possible d'éviter — tous les sujets donnés jusqu'à l'an dernier.

Bien que le concours de fugue au Conservatoire date des premières années de ce siècle, il y a pénurie complète de renseignements jusqu'en 1858; ni les archives ni la bibliothèque ne contiennent les sujets de concours ou le travail de la plupart des lauréats parmi lesquels furent Elwart, Maillart, Batiste, Bazille, Cohen, S. David, G. Bizet, Th. Dubois, etc. C'est dans des collections particulières que nous avons pris les sujets de sept concours ayant eu lieu entre 1837 et 1852; ceux de la période 1818-1833 nous ont été communiqués, pour la plus grande partie, par M. Charles Malherbe, l'heureux possesseur de précieux autographes.

Pour les examens et concours de la classe d'orgue instituée en 1819, il n'y avait possibilité de retrouver les thèmes donnés que dans les archives du secrétariat. Là encore la pénurie est grande et le classement incomplet; cependant, elle est certainement plus apparente que réelle, par la raison que les mêmes sujets servirent, à différents intervalles, pour plusieurs concours et examens ultérieurs. Néanmoins, tant sur des feuilles volantes sans indications très précises de date, de nature d'épreuve ou d'auteur, que sur des procès-verbaux ou registres d'examinateurs, nous avons pu relever une assez grande quantité de sujets comme on le verra ci-après.

On remarquera que, pour un certain nombre de concours, le nom de l'auteur du thème n'est pas mentionné et que quelquefois nous l'avons indiqué sans donner le texte proposé. A ce propos, disons qu'il s'en est souvent fallu que nous ayons rencontré, réunis, tous les renseignements que l'on trouve ici et qui proviennent de sources diverses. En somme, il n'a pas dépendu de nous que cette publication soit plus complète; toutefois, telle qu'elle se présente, elle pourra, croyons-nous, rendre quelques services.

C. P

Avril 1900.

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I

Grand Prix de Composition musicale

décerné par l'Académie des Beaux-Arts.

Concours d'essai.

1804

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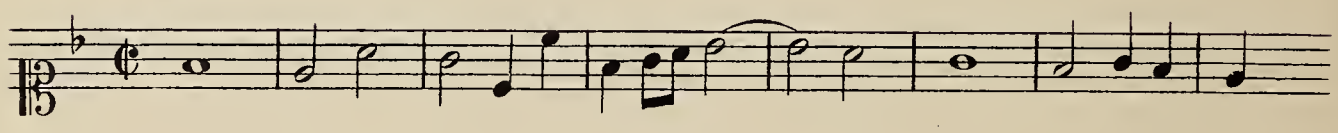

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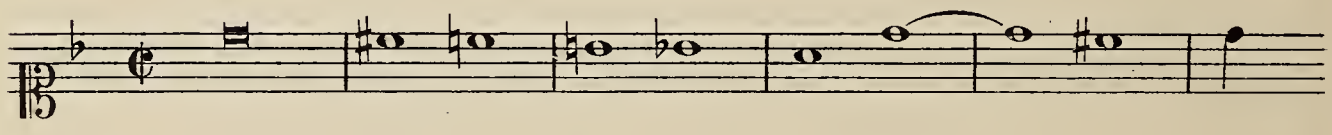

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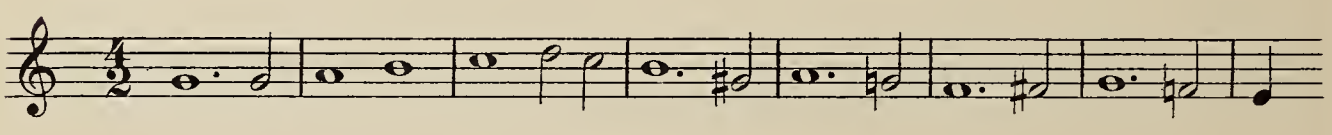

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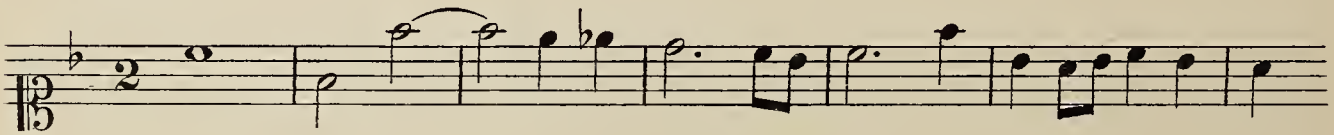

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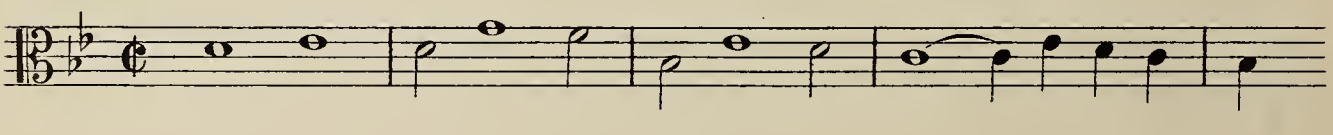

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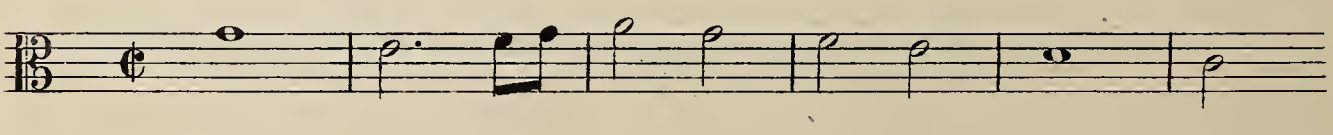

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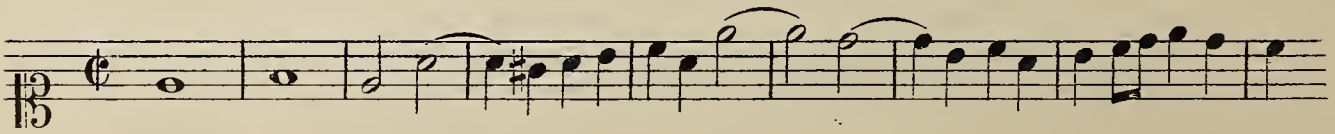

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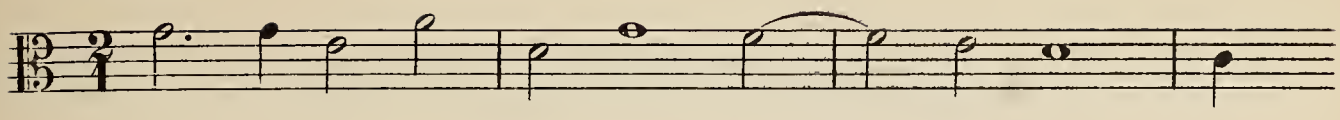
8 

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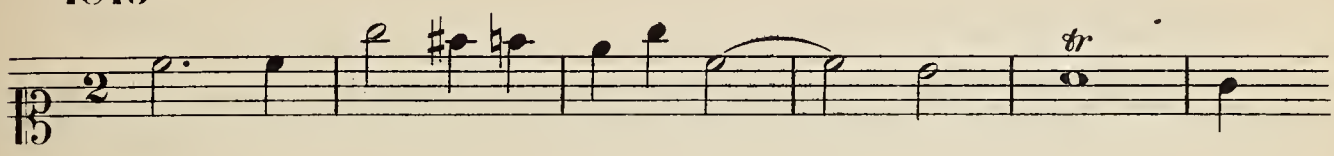
9 

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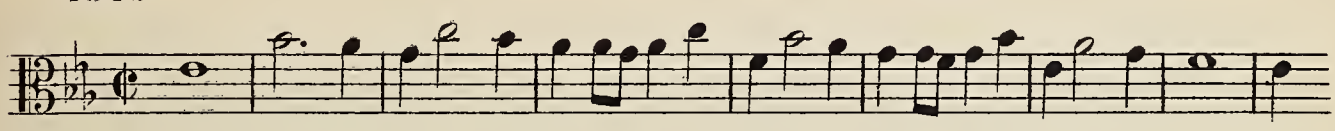
10 

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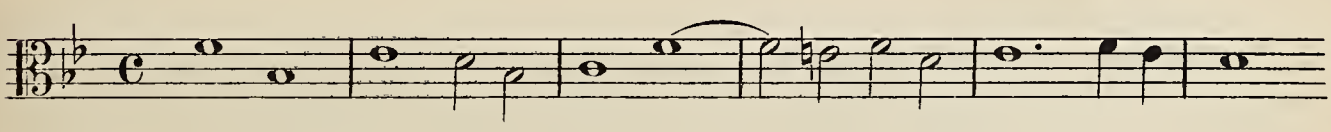
11 

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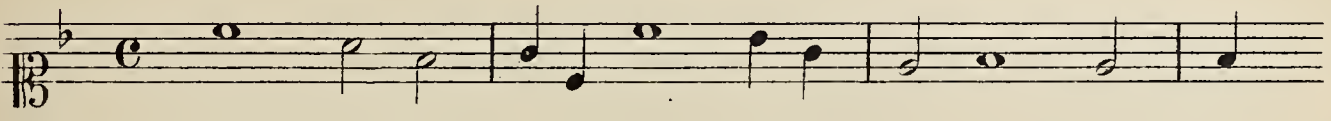
12 

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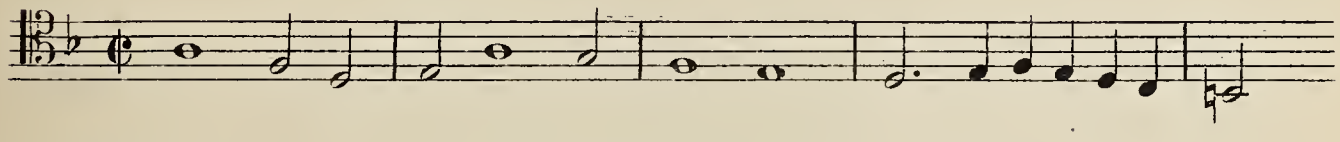
13 

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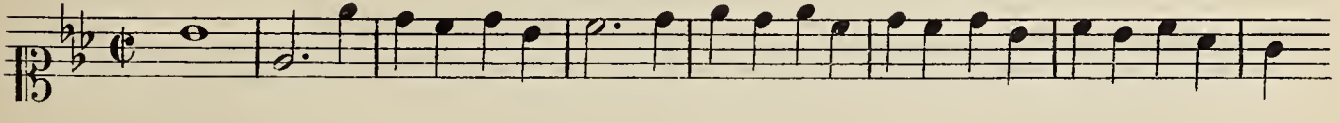
14 

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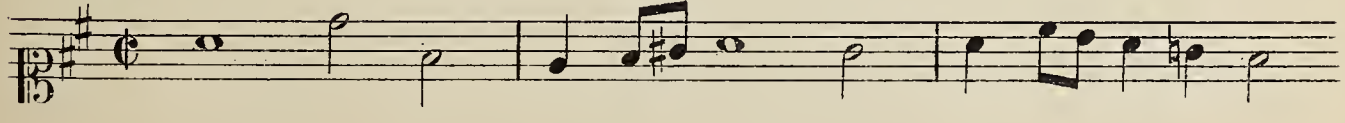
15 

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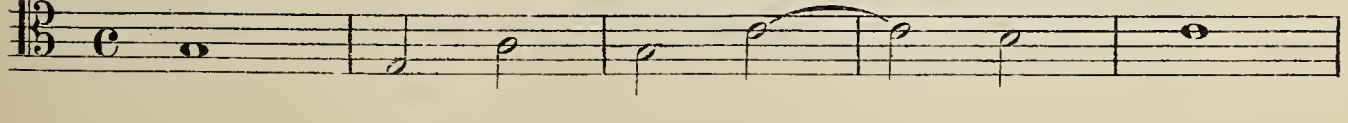
16 

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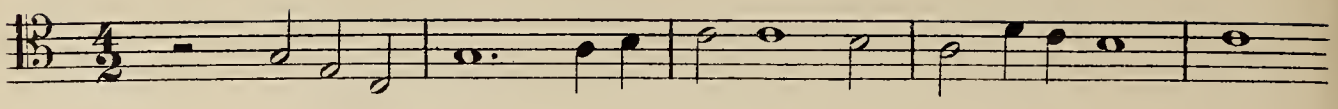

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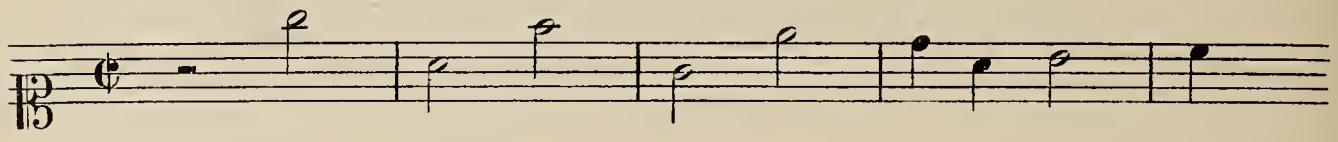

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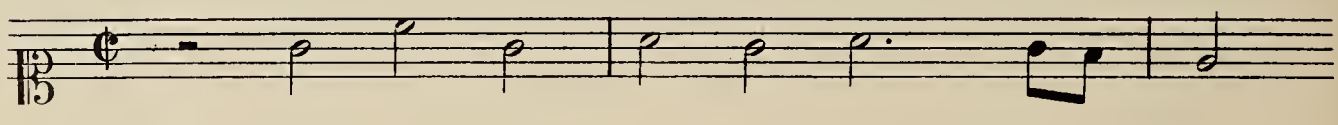

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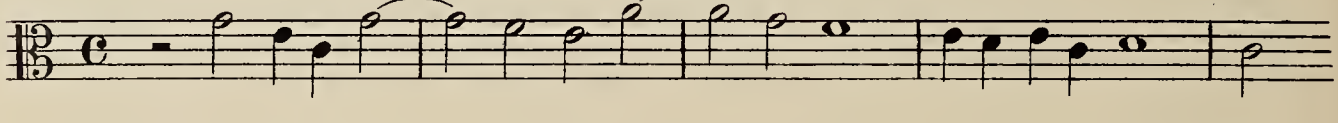

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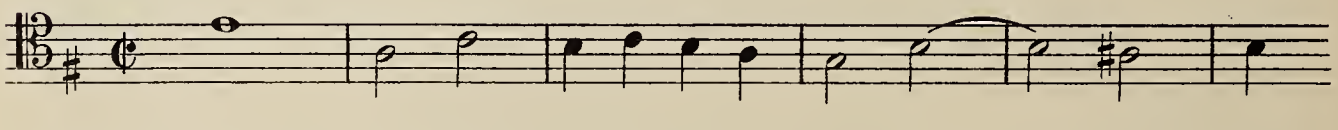

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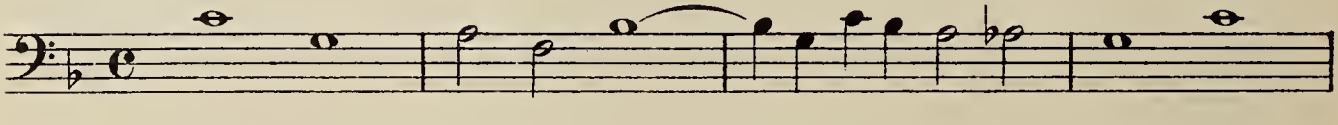

1839 CHERUBINI.

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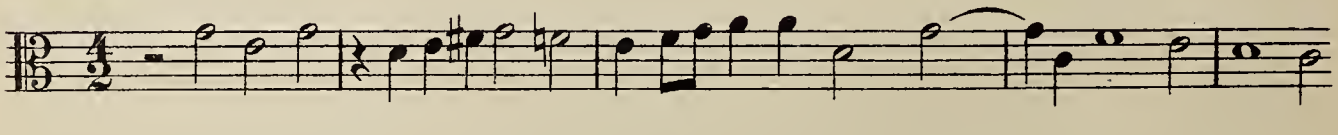

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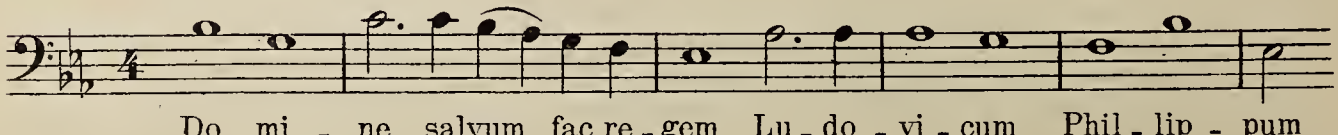
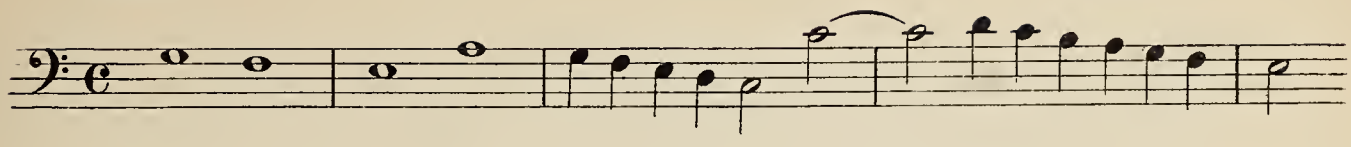


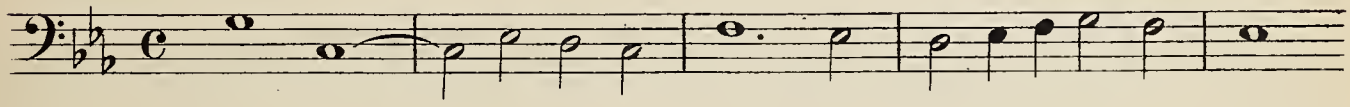
Do - mi - ne salvum fac re - gem Lu - do - vi - cum Phil - lip - pum

Pour le contre-sujet — *et exaudi nos in die qua invocaverimus te.*

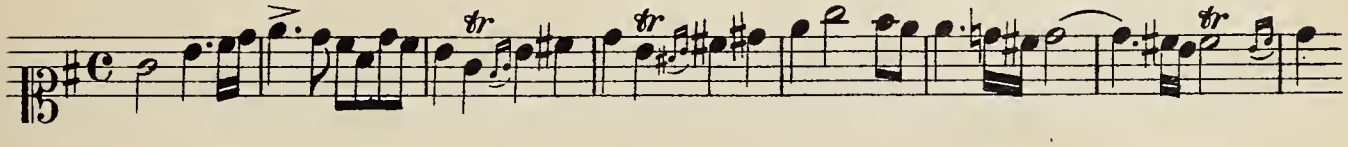
1842 BERTON.

25 

1843 G. ONSLOW.

26 

1844 SPONTINI.

27 

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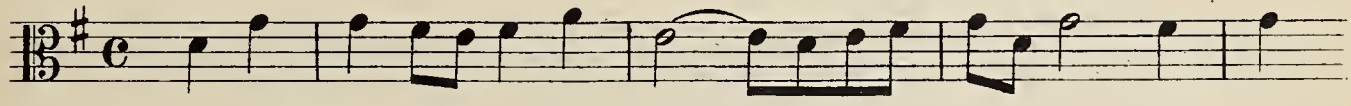
28 

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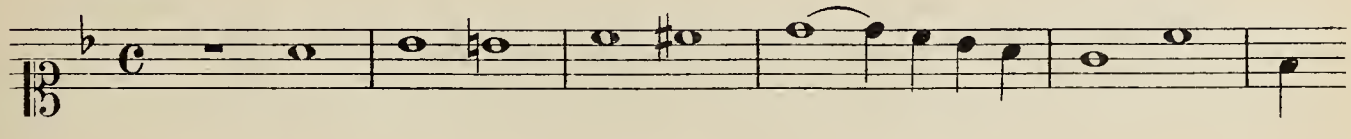
29 

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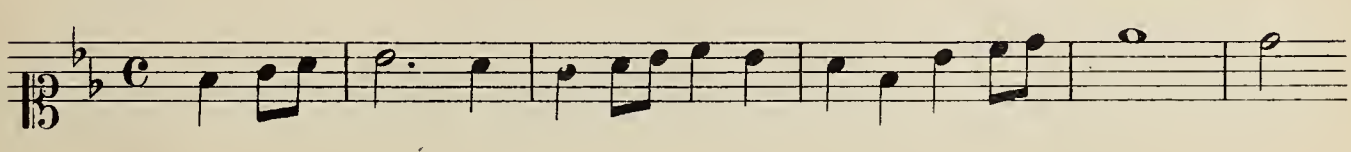
30 

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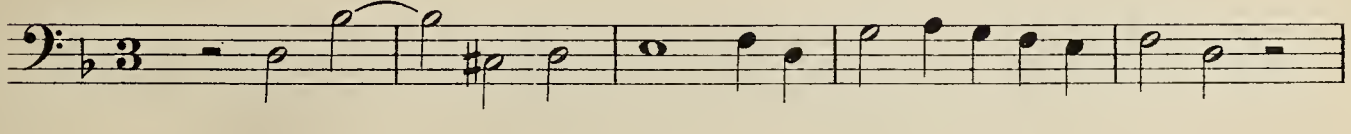
31 

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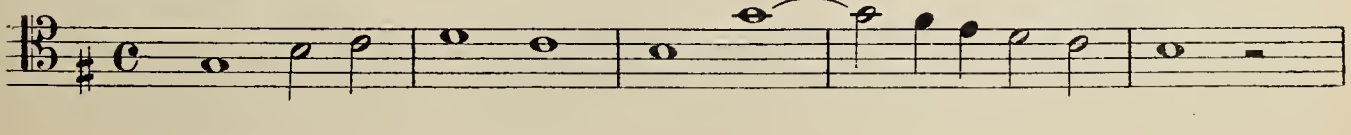
32 

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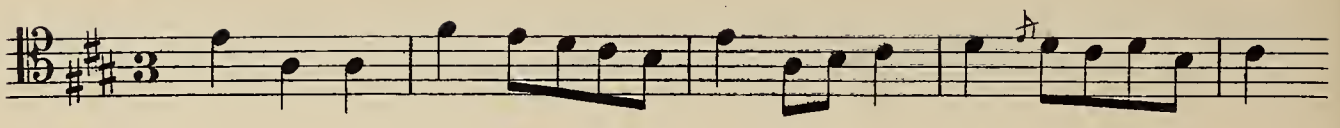
33 

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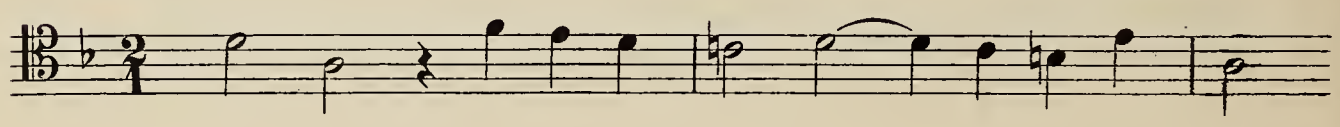
34 

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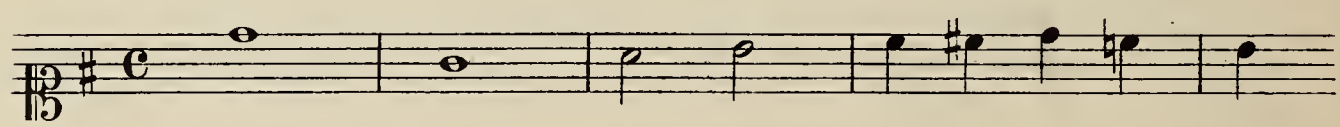
35 

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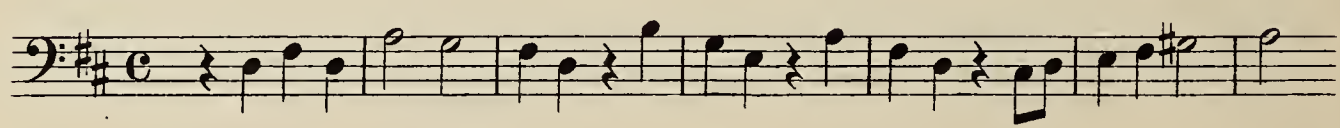
36 

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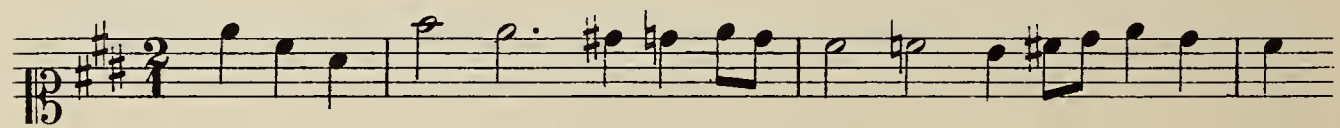
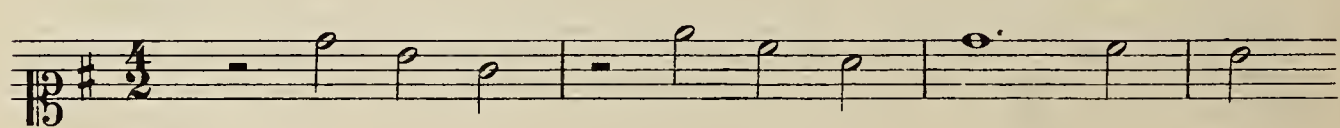
37 

1855 CLAPISSON.

38 

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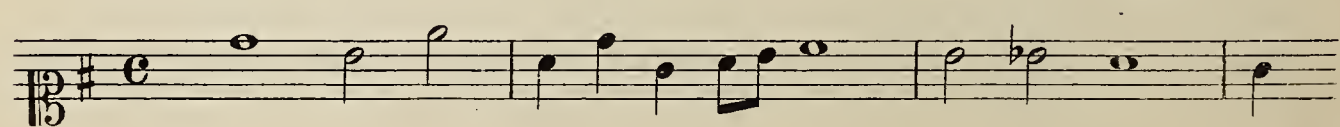
9 

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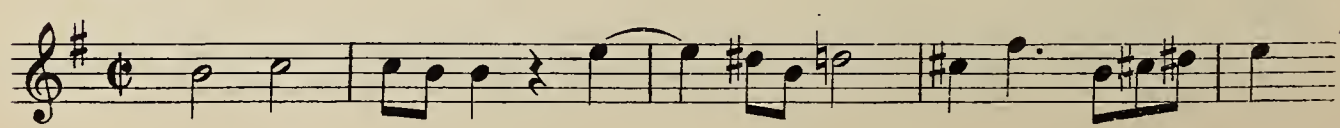
40 

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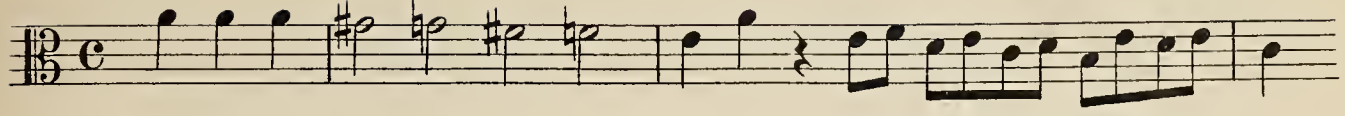
41 

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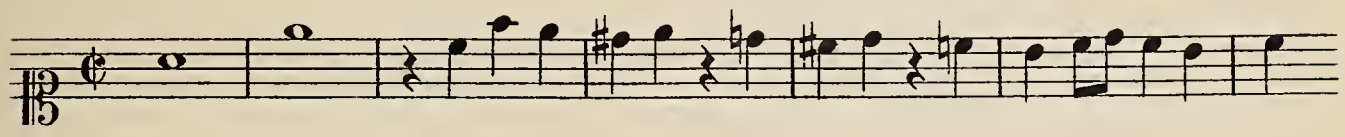
42 

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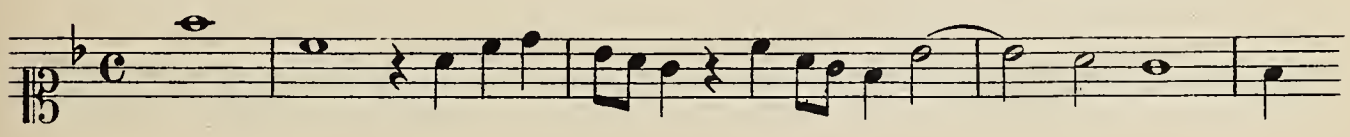
43 

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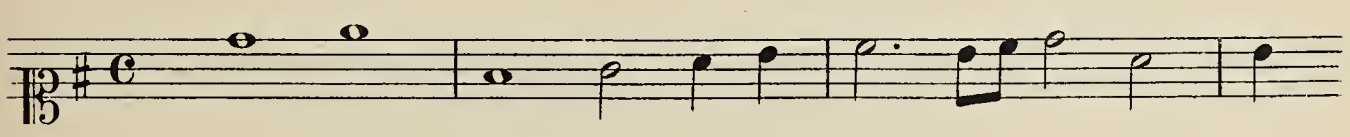
44 

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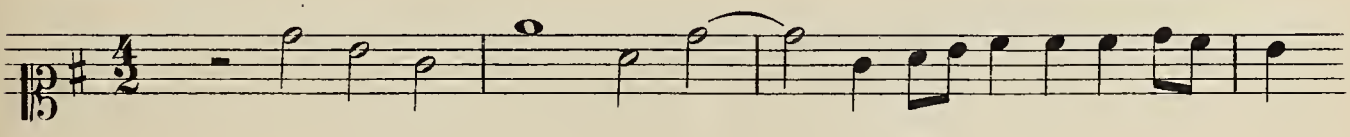
45 

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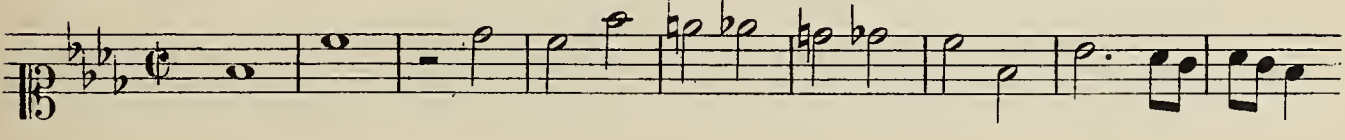
46 

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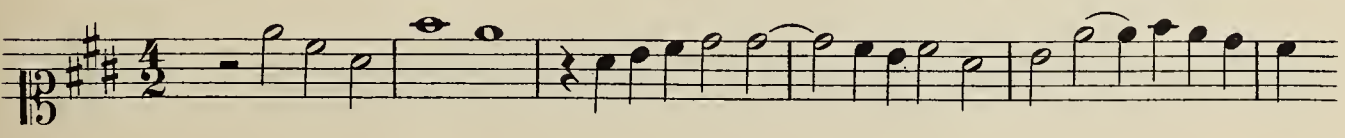
47 

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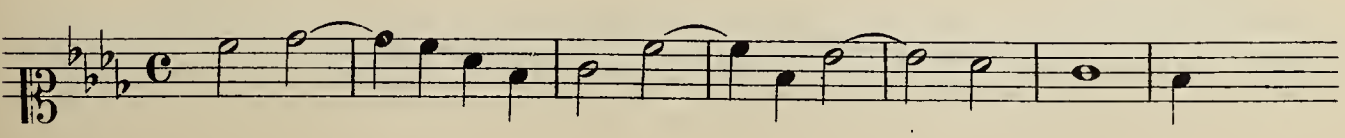
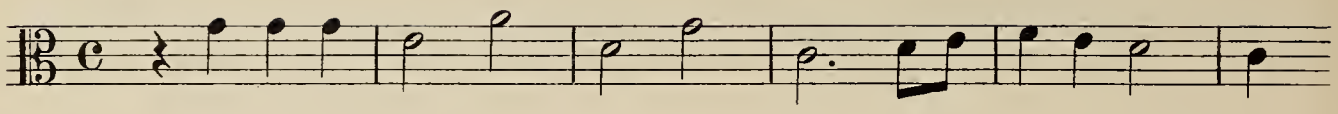
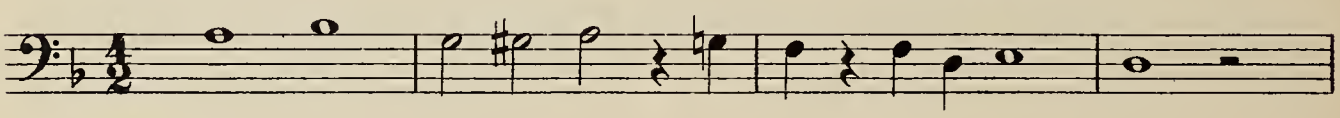
48 

1866 DUPRATO.

49 

1867 Attribué à HALÉVY.

50 

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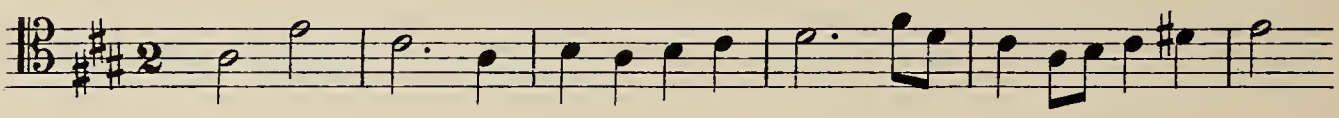
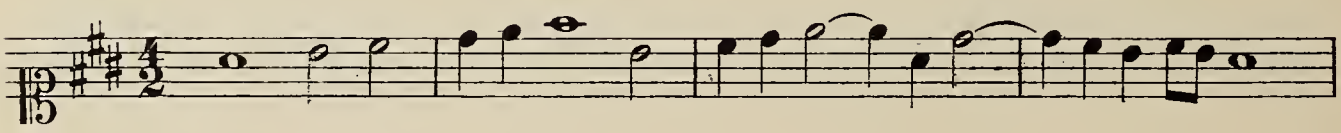
51 

1869 Georges BIZET.

52 

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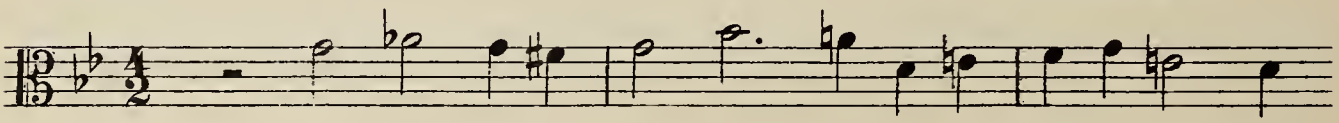
53 

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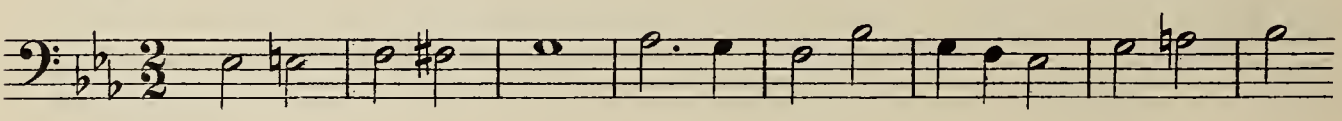
54 

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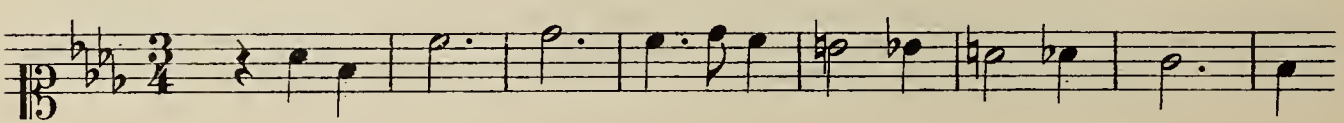
55 

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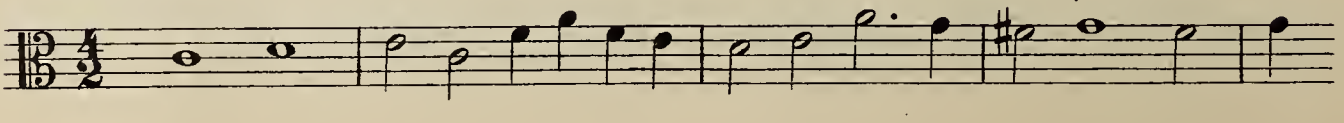
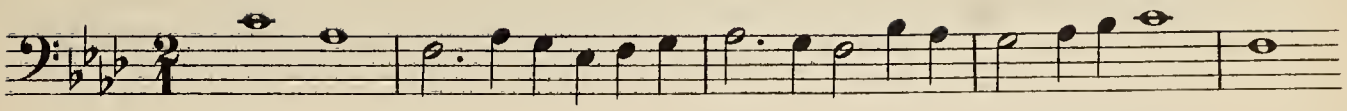
56 

1874 Victor MASSÉ.

57 

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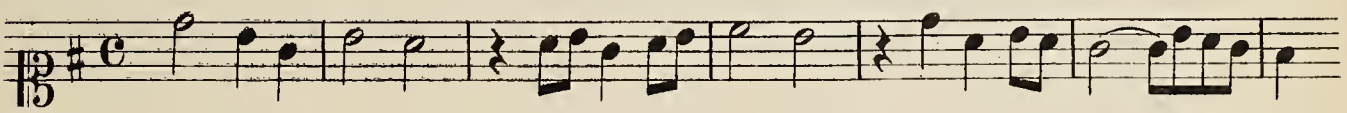
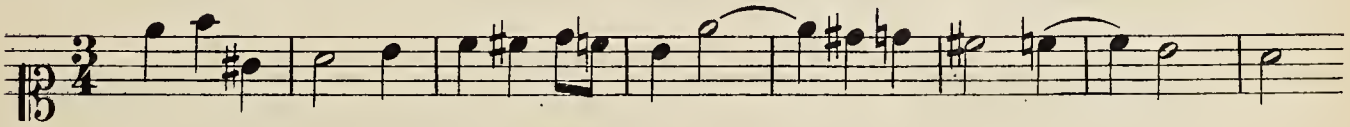
58 

1876 H. REBER.

59 

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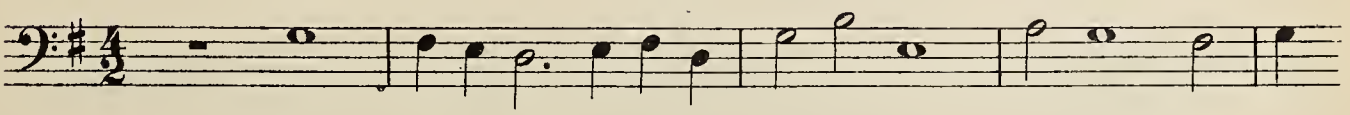
60 

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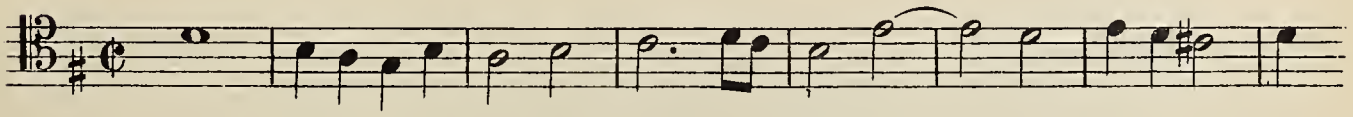
61 

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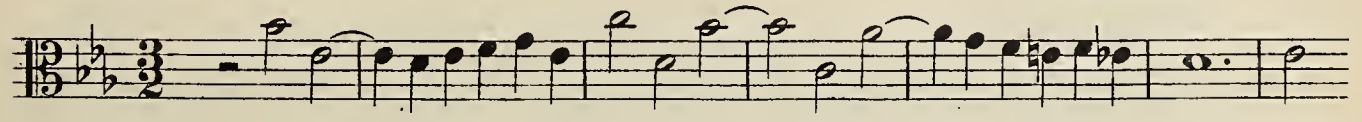
62 

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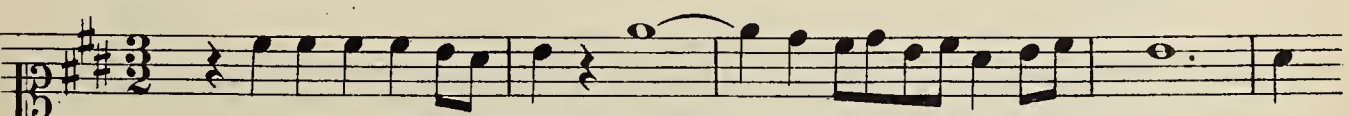
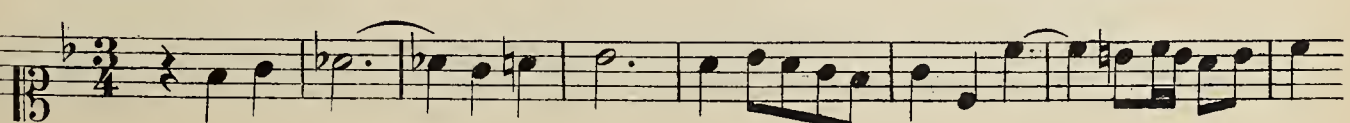
63 

1881 SAINT-SAËNS.

64 

1882 GOUNOD.

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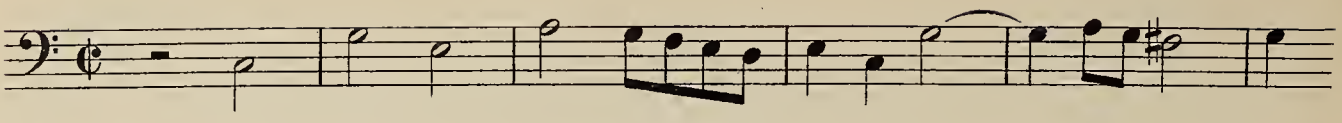
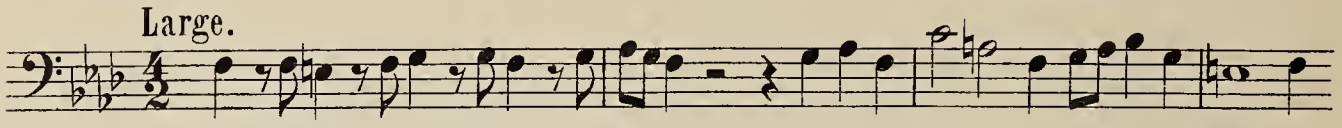


1883 MASSENET.

Large.

66



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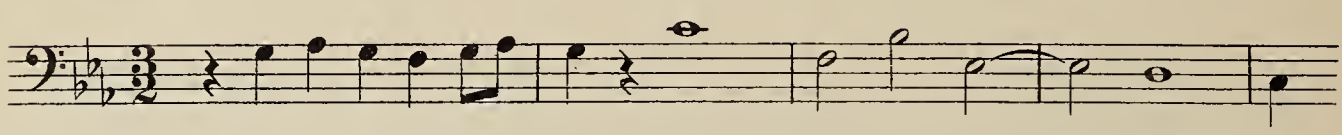

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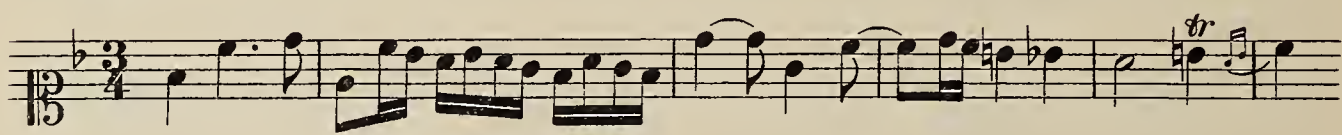
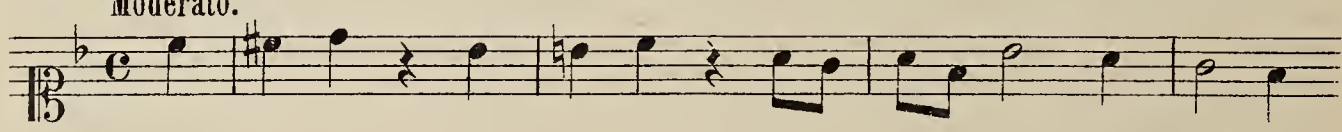


1886 GOUNOD.

Moderato.

69



1887 A. THOMAS.

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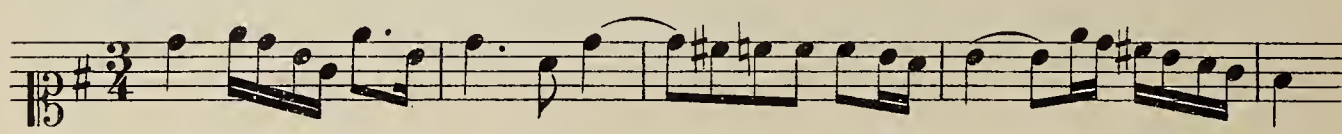
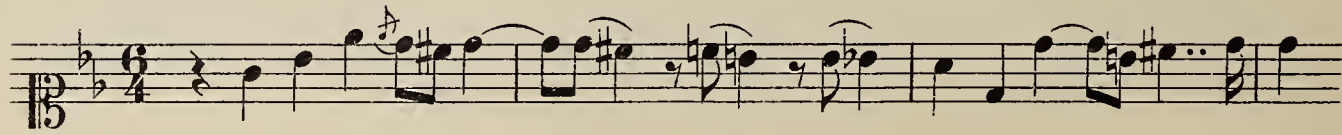


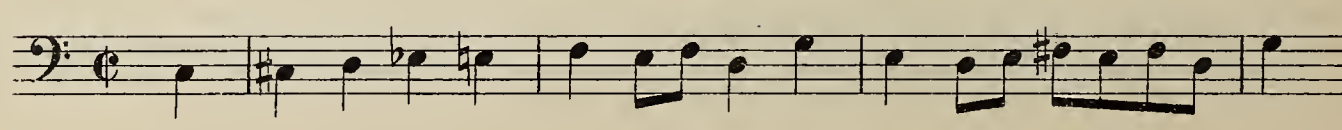
1888 Léo DELIBES.

71



1889 GOUNOD.

72



1890 GOUNOD.

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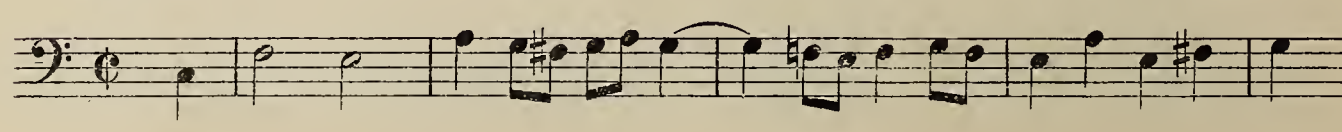
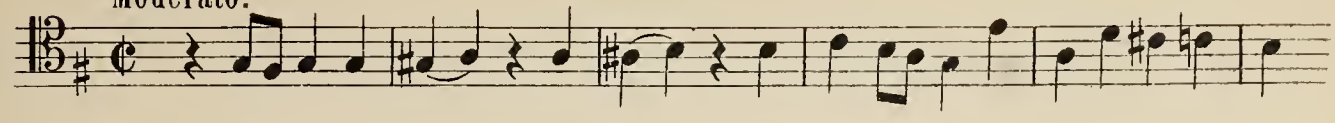
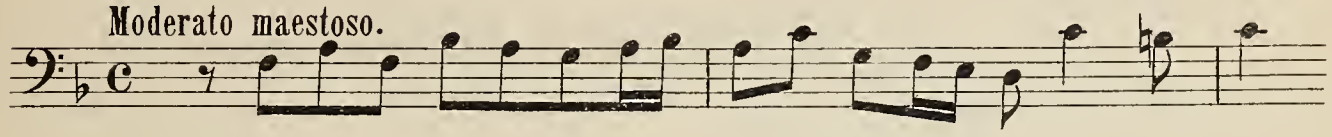


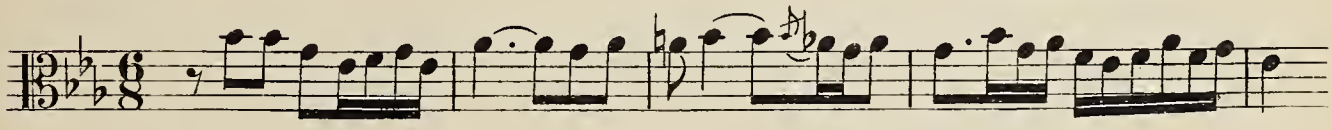
1891 GOUNOD.
Moderato.

74 

1892 GOUNOD.
Moderato maestoso.

75 

1893 MASSENET.

76 

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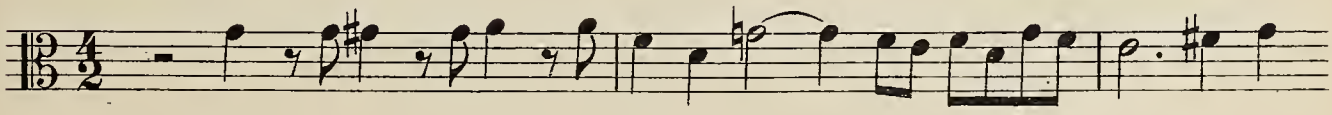
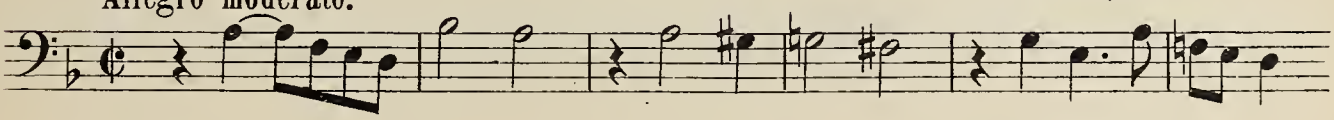
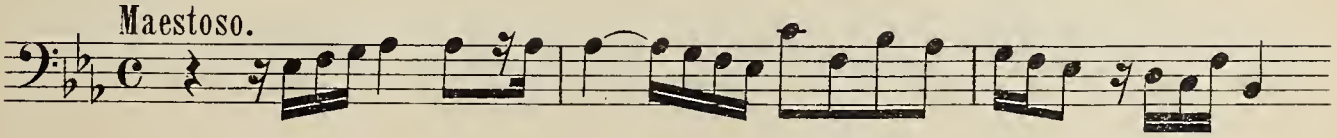
77 

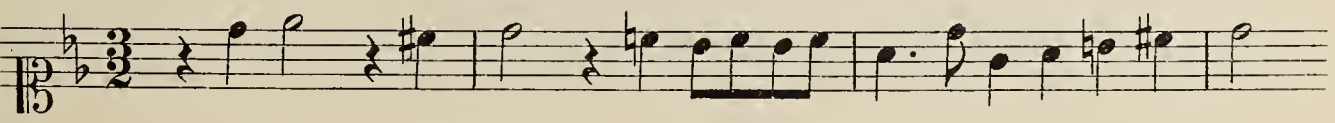
1895 A. THOMAS.
Allegro moderato.

78 

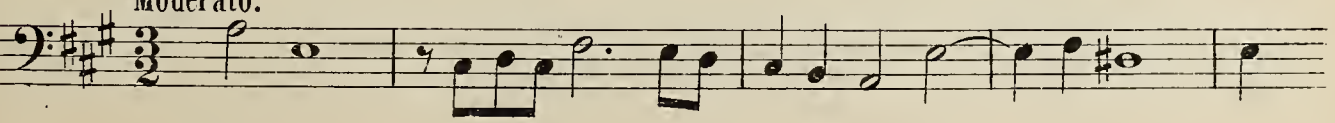
1896 MASSENET.
Maestoso.

79 

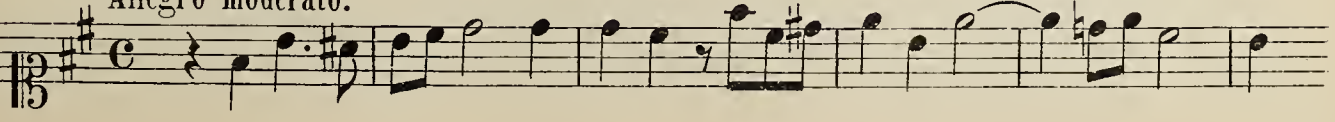
1897 Th. DUBOIS.

80 

1898 Th. DUBOIS.
Moderato.

81 

1899 PALADILHE.
Allegro moderato.

82 

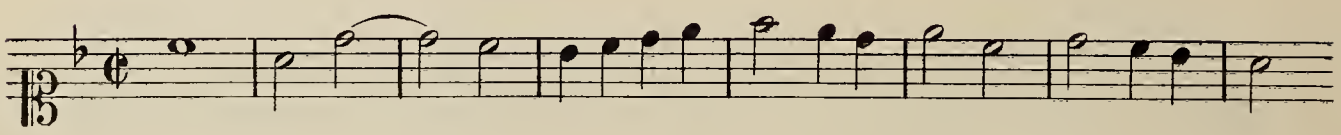
II

Concours du Conservatoire

A— *Contrepoint & Fugue.*

1818, 1821, 1824, 1826. CHERUBINI.

83



1819 BERTON.

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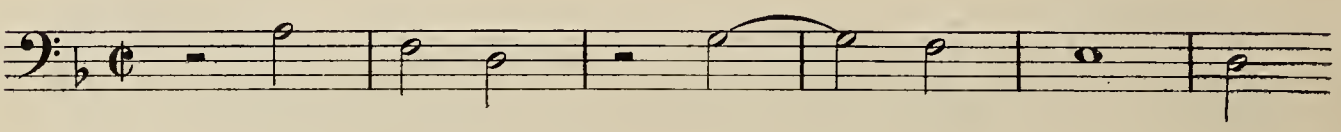

1820 CHERUBINI.

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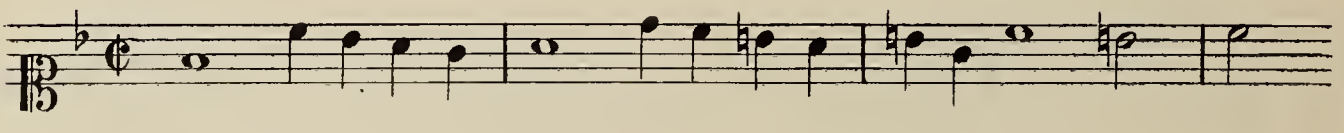

1822, 1831. CHERUBINI.

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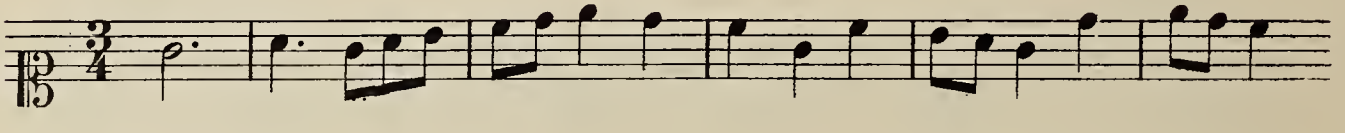

1823, 1836. CHERUBINI.

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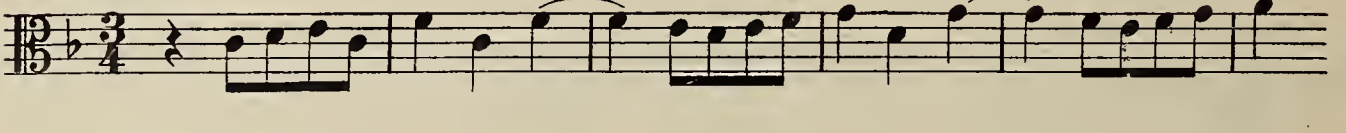

1825 MARCELLO.

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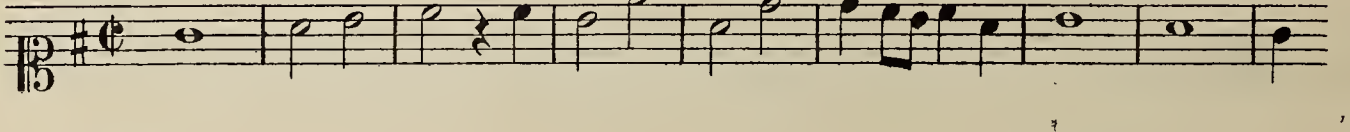

1827 CHERUBINI.

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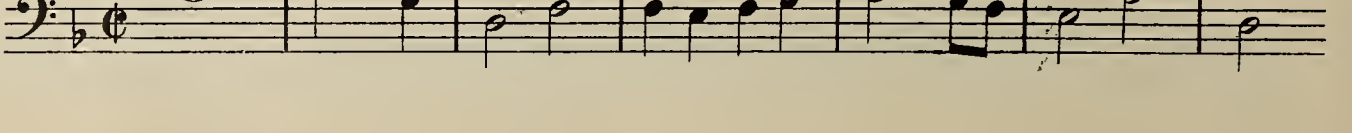
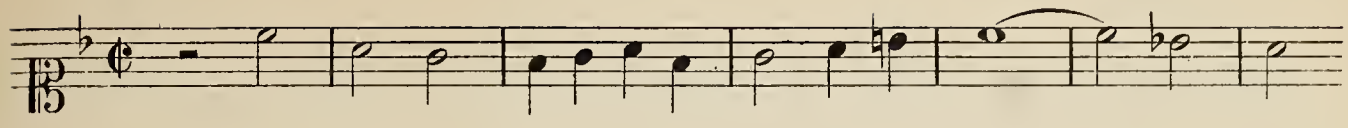


1828 CHERUBINI .

90 

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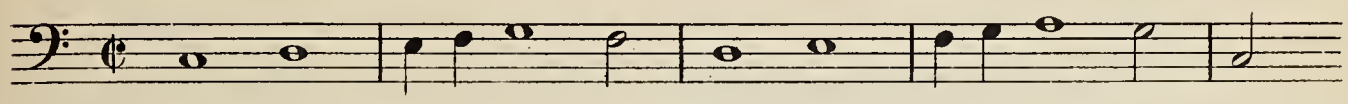
91 

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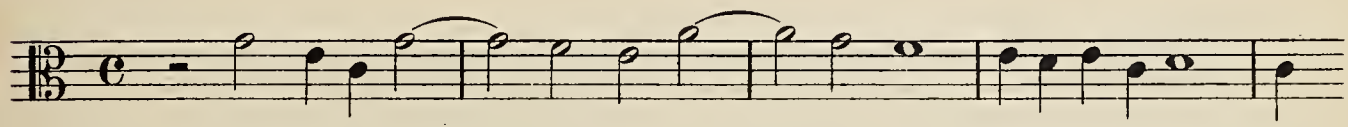
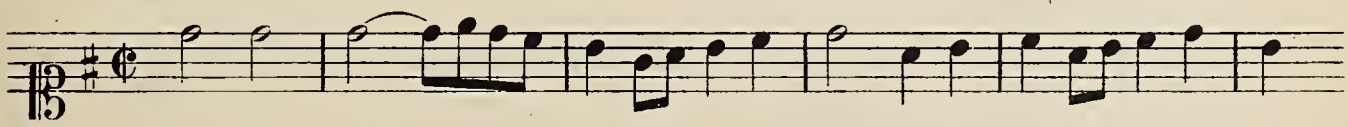
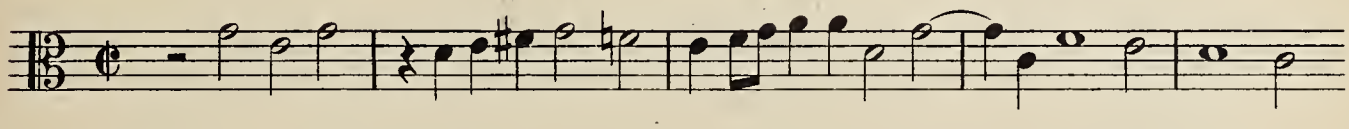
92 

1832, 1838. CHERUBINI .

93 

1833 CHERUBINI .

94 

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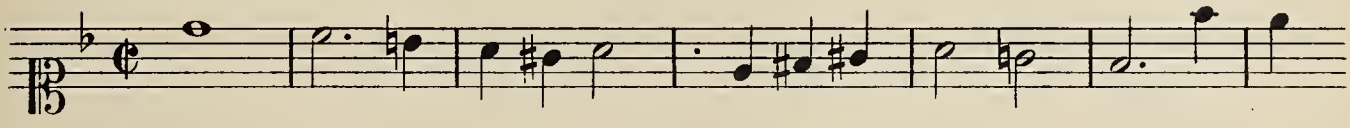
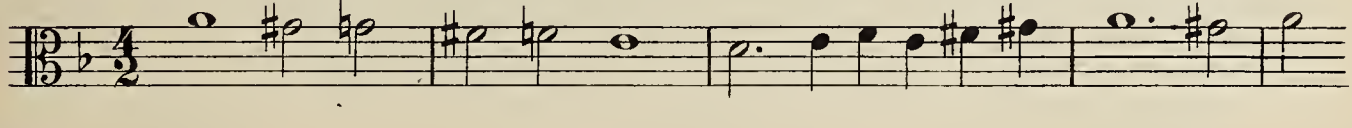
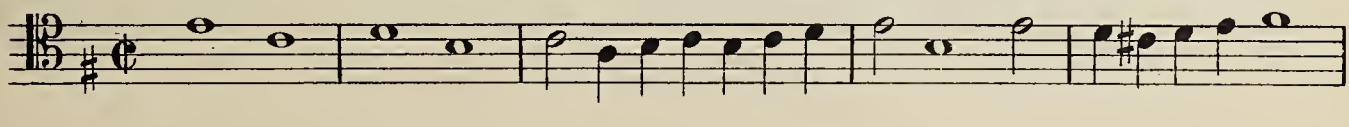
95 

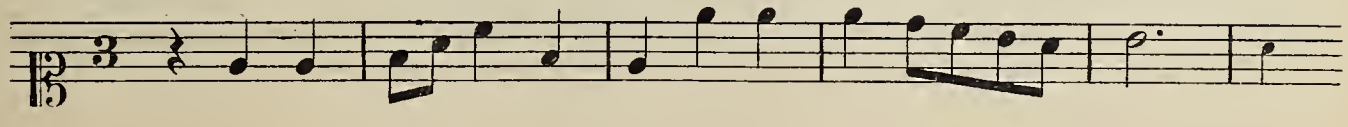
1840 CHERUBINI .

96 

1841 CHERUBINI .

97 

1843 AUBER .

98 

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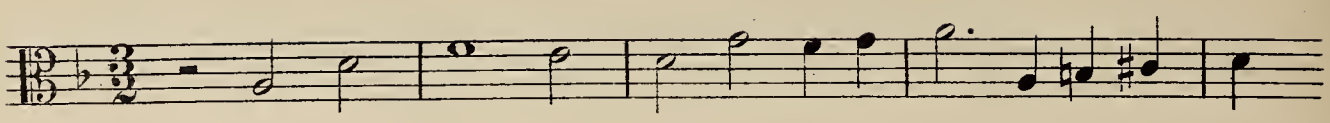

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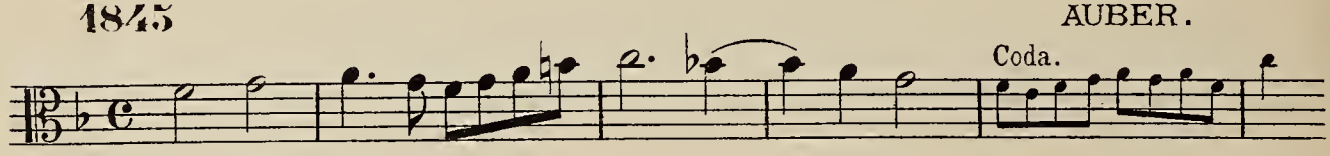

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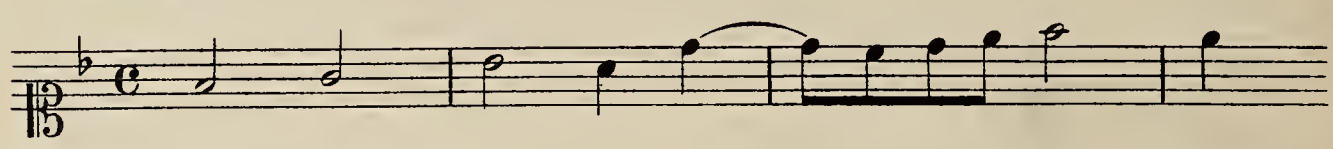

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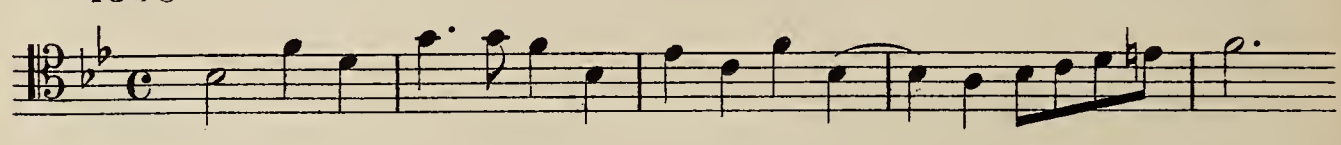

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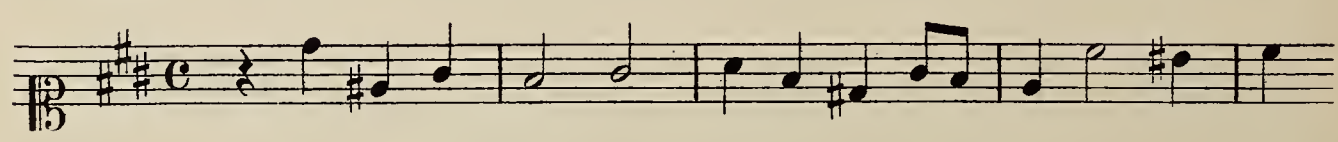

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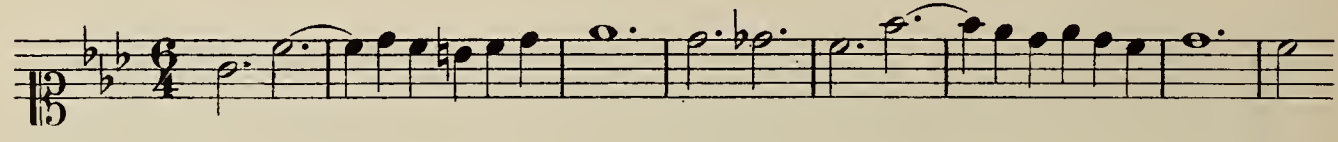

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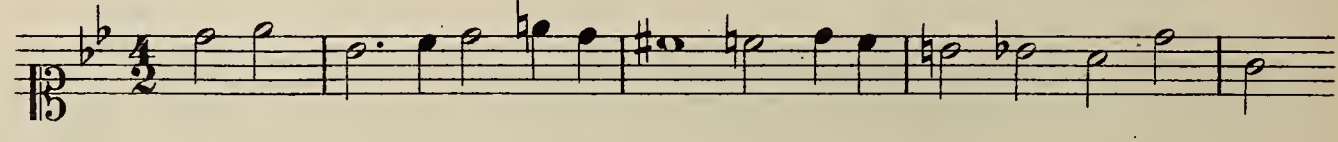

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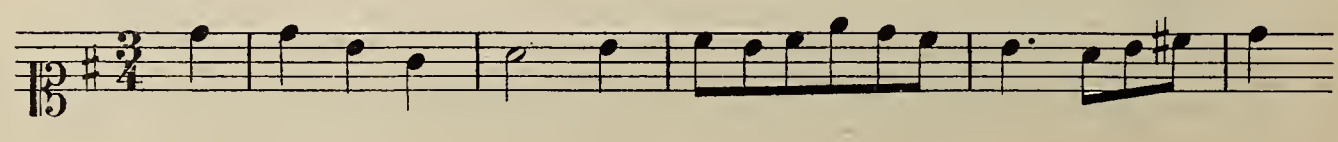

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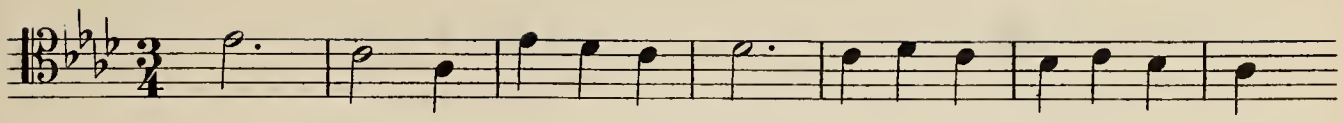
107 

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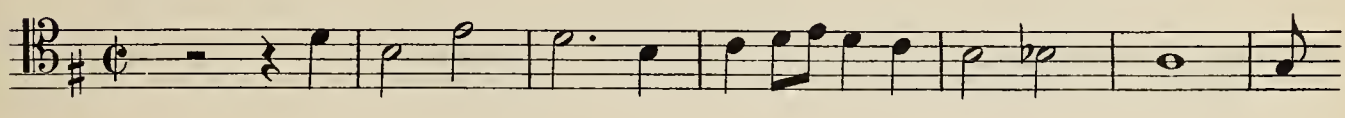
108 

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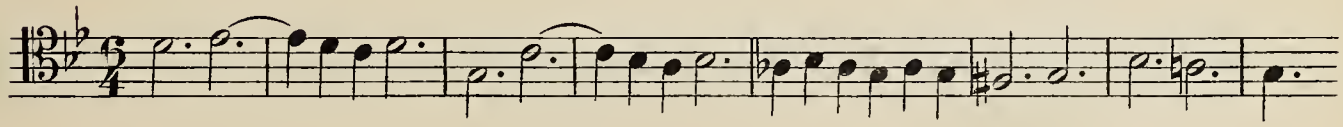
109 

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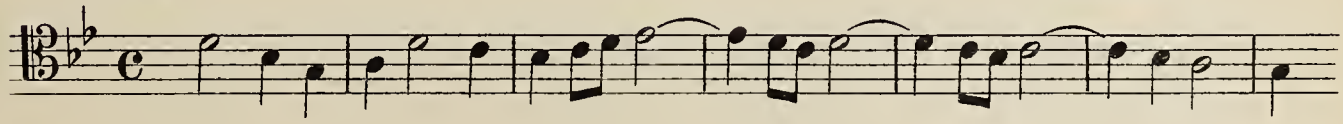
110 

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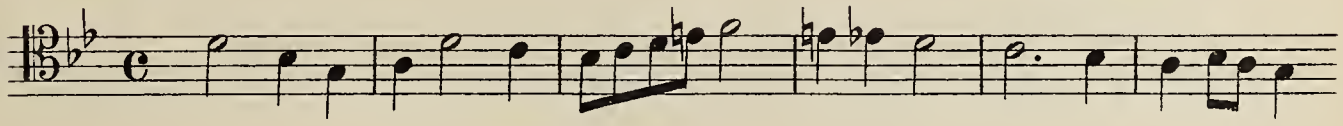
111 

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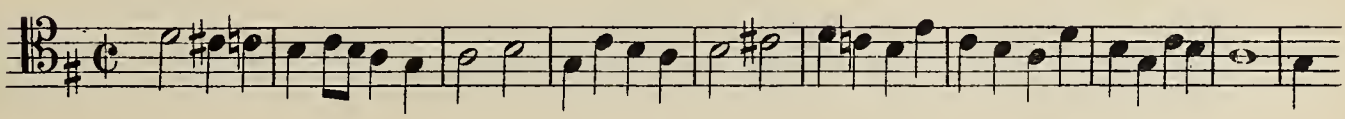
112 

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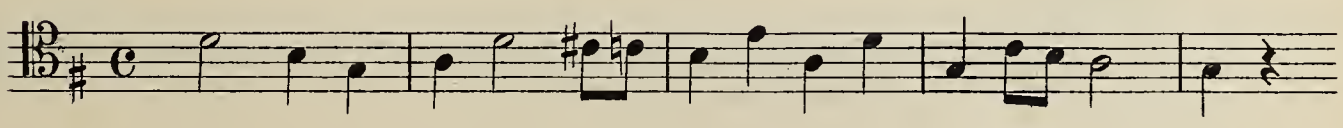
113 

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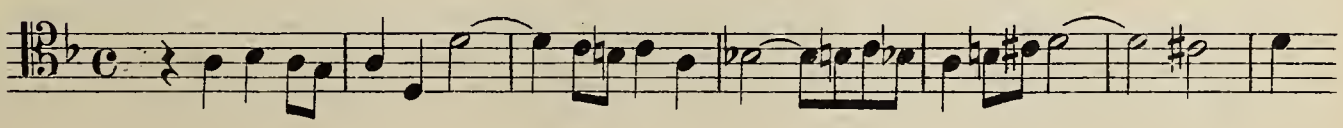
114 

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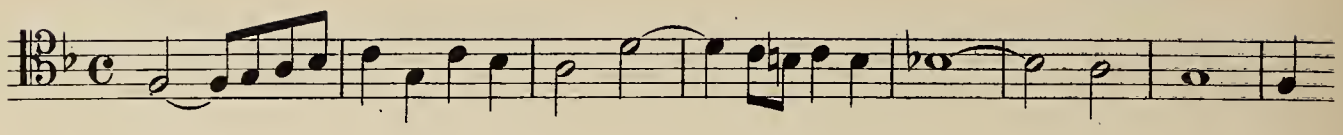

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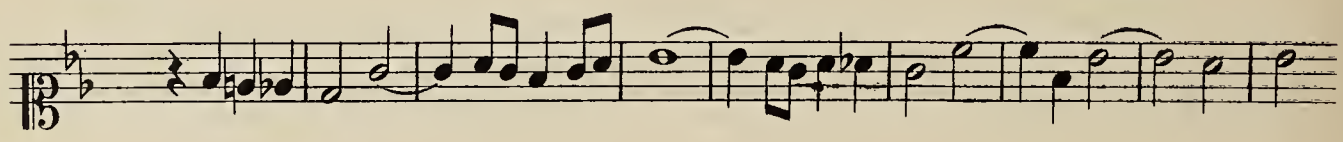

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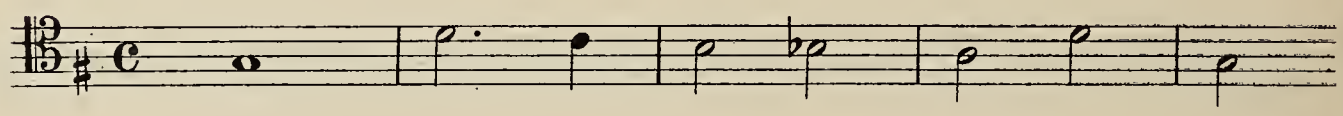

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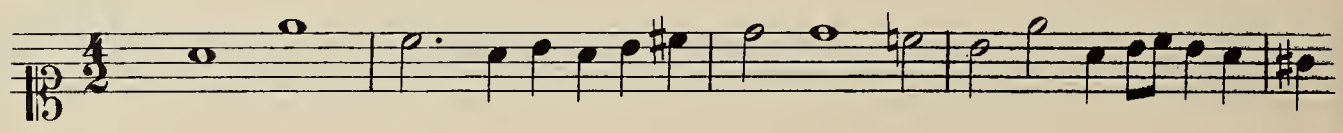
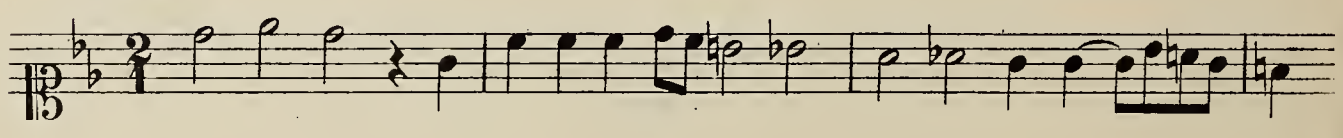


1872 A. THOMAS.

119



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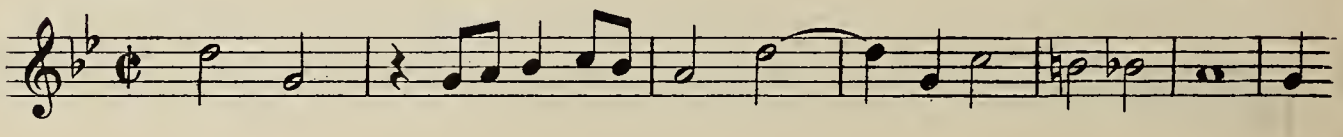
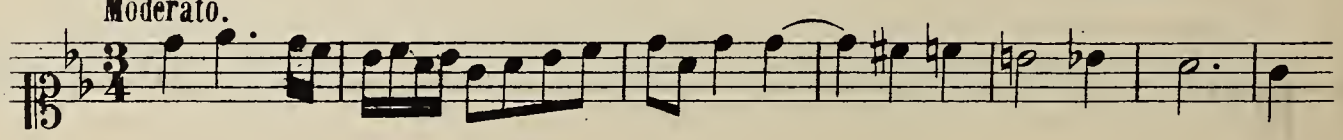


1874 A. THOMAS.

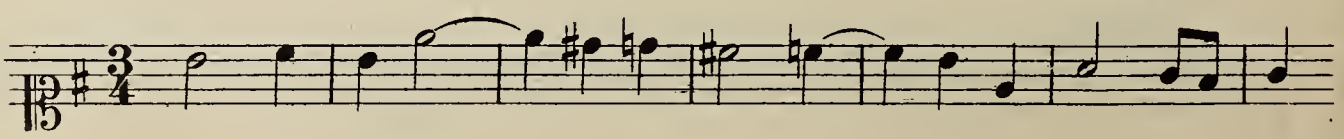
Moderato.

121



1875 A. THOMAS.

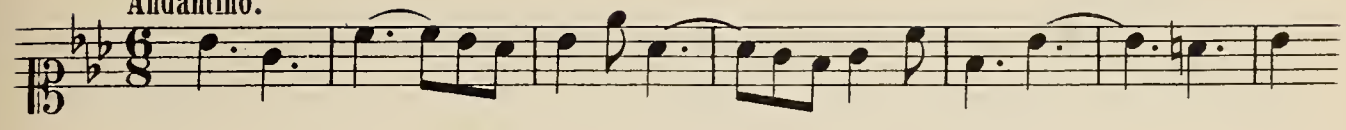
122



1876 A. THOMAS.

Andantino.

123



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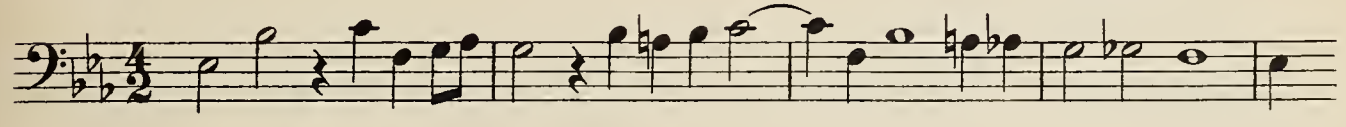
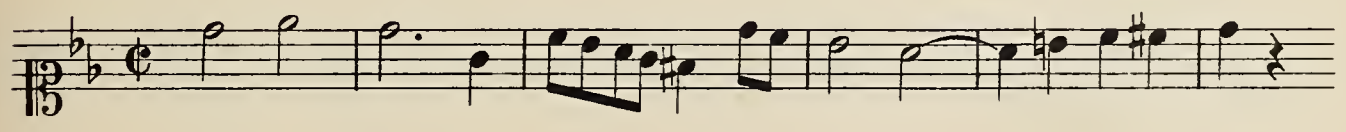


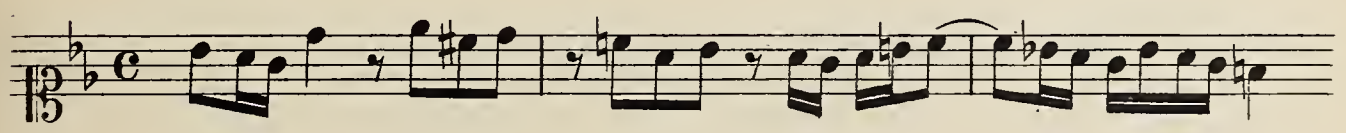
1878 A. THOMAS.

125



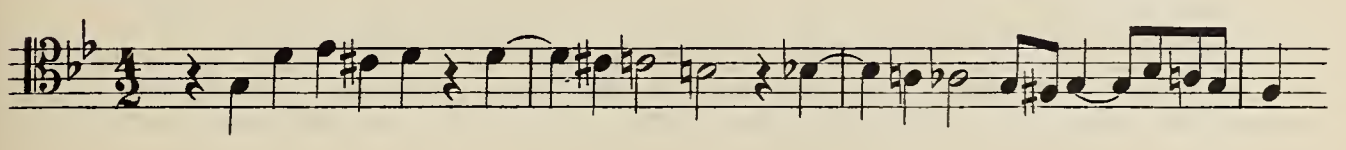
1879 A. THOMAS.

126



1880 A. THOMAS.

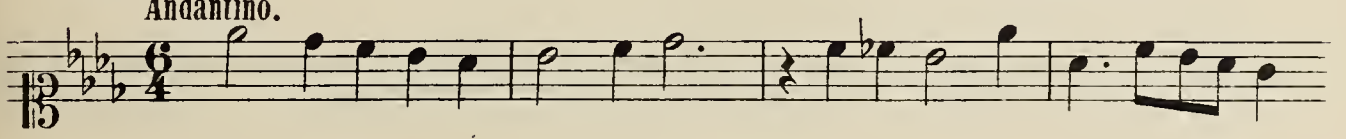
127



1881 A. THOMAS.

Andantino.

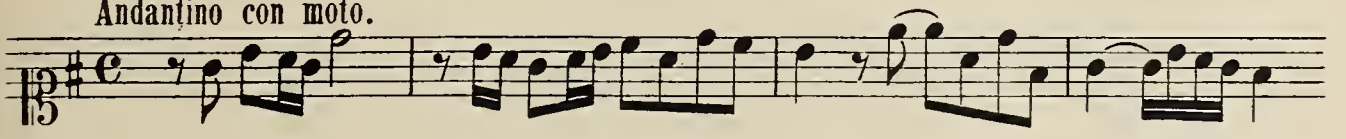
128



1882 A. THOMAS.

Andantino con moto.

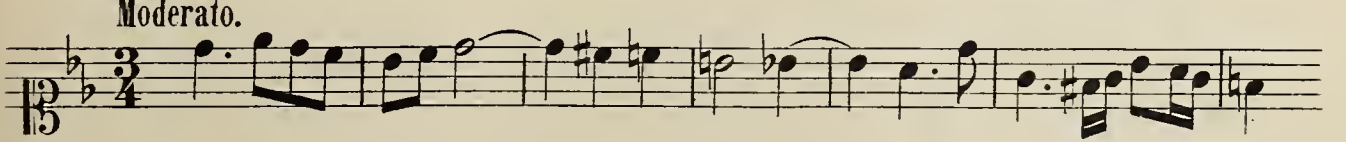
129



1883 A. THOMAS.

Moderato.

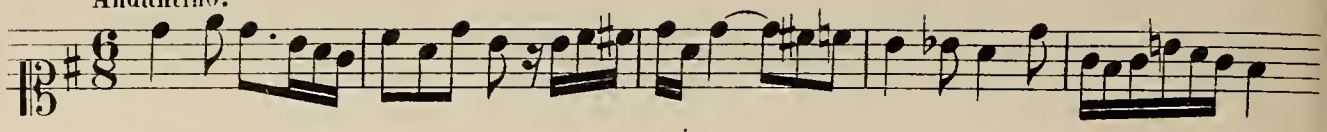
130



1884 A. THOMAS.

Andantino.

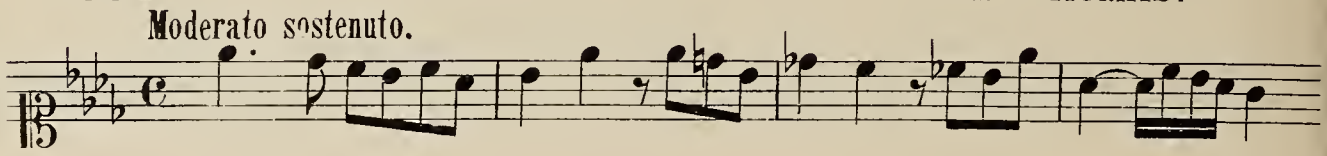
131



1885 A. THOMAS.

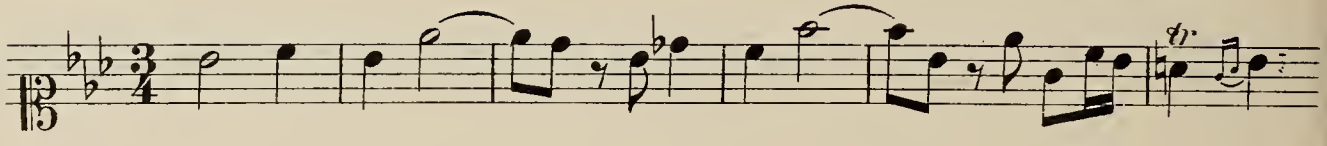
Moderato sostenuto.

132



1886 A. THOMAS.

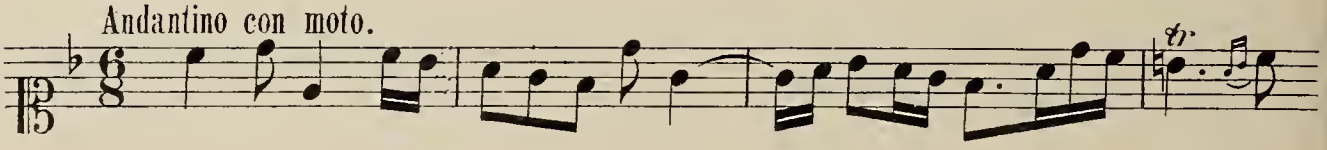
133



1887 A. THOMAS.

Andantino con moto.

134



1888 A. THOMAS.

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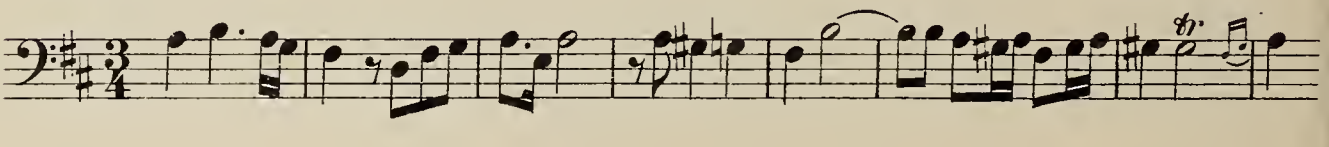

1889 A. THOMAS.

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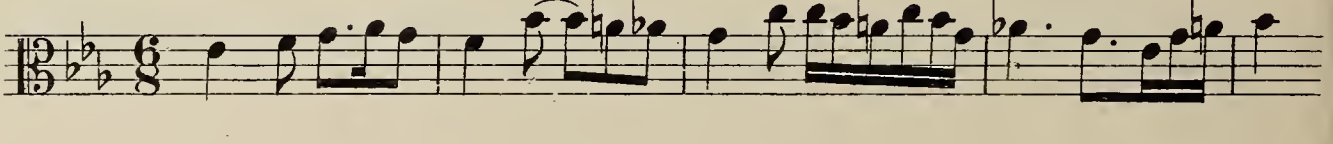
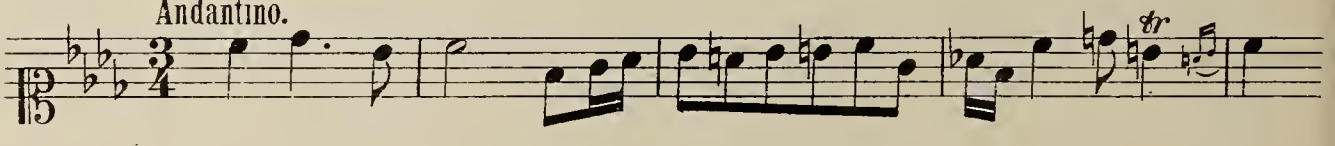


1890 A. THOMAS.

Andantino.

137



1891 A. THOMAS.

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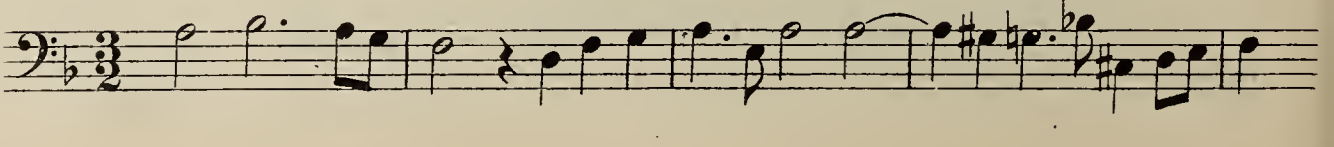
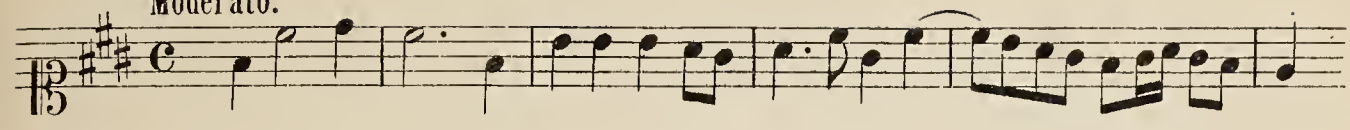


1892 A. THOMAS.

Moderato.

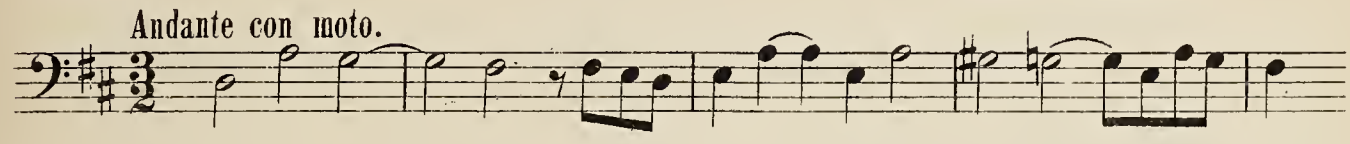
139



1893 A. THOMAS.

Andante con moto.

140



1894 A. THOMAS.

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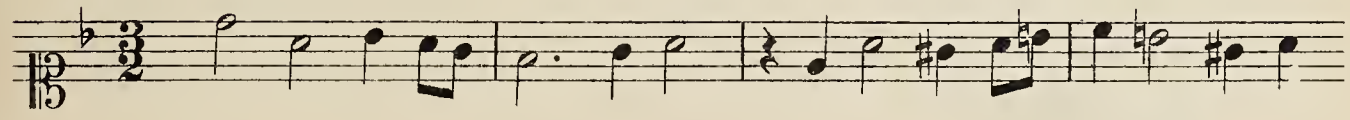
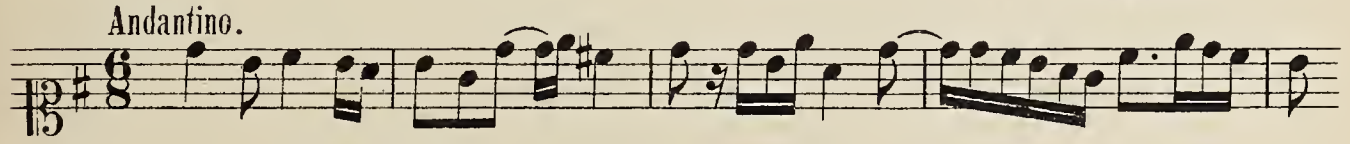


1895 A. THOMAS.

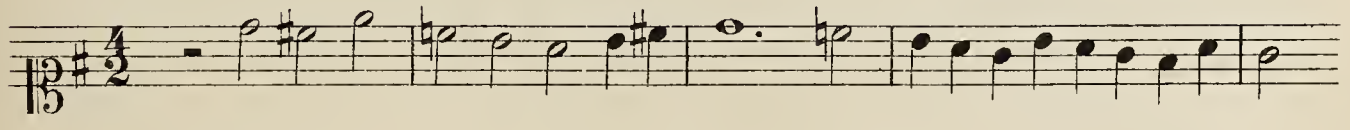
Andantino.

142



1896 SAINT-SAËNS.

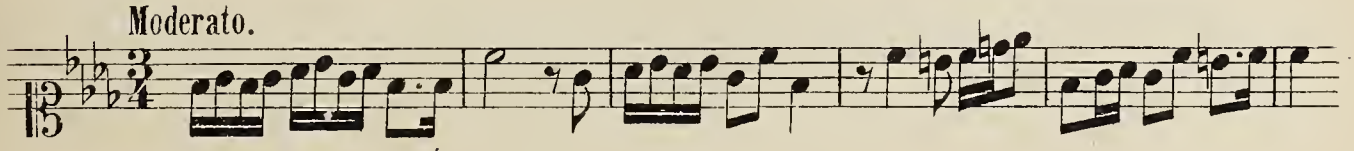
143



1897 Th. DUBOIS.

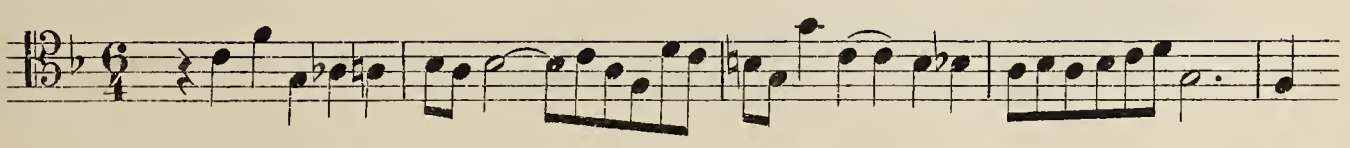
Moderato.

144



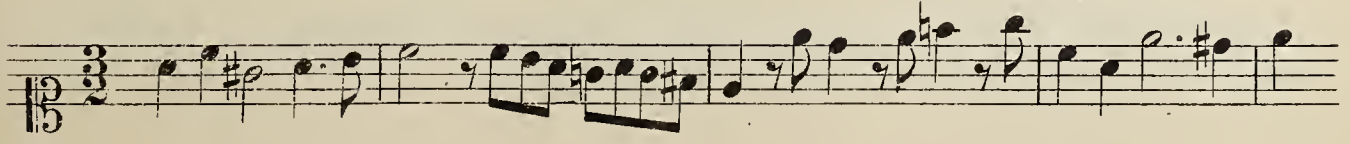
1898 Th. DUBOIS.

145



1899 Th. DUBOIS.

146



B — *Orgue & Improvisation*

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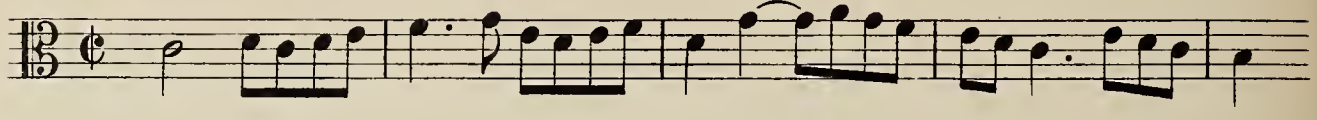
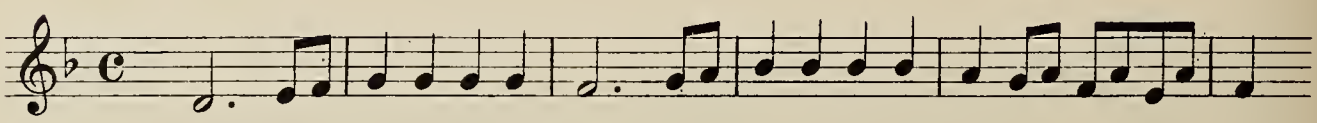
§ I. FUGUE.

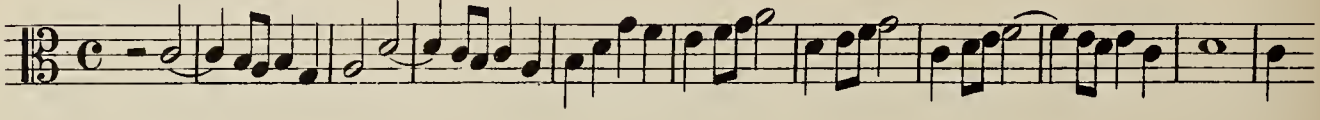
1825, 1835, 1840.

147 

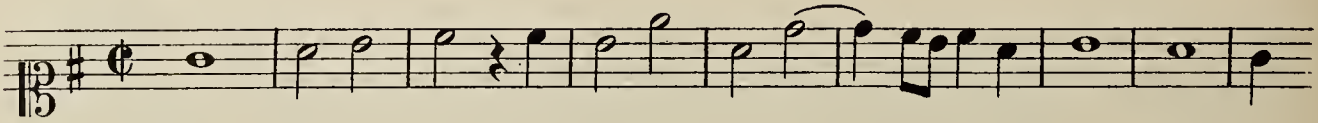
1826, 1838.

148 

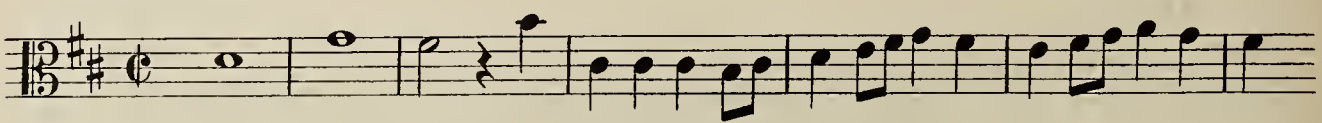
1827, 1839.

149 

1834 MARCELLO.

150 

1836, 1843. CHERUBINI.

151 

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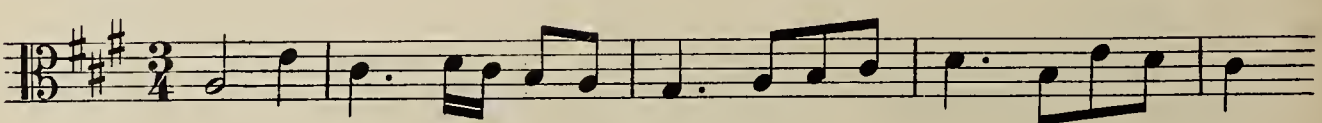
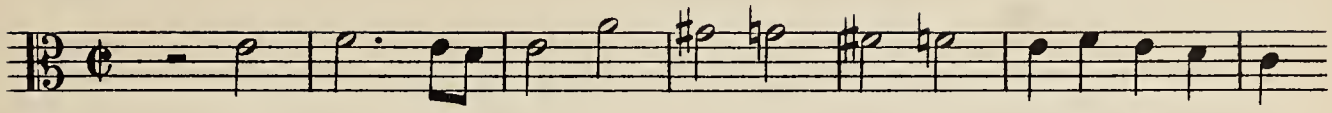
152 

1841 CHERUBINI.

153



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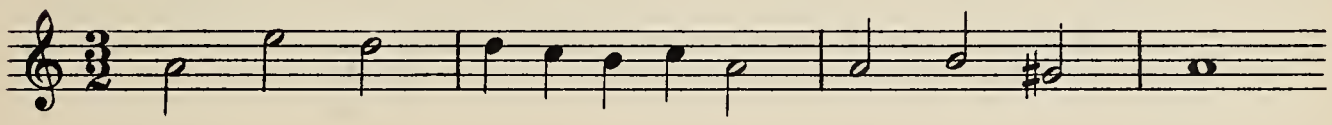
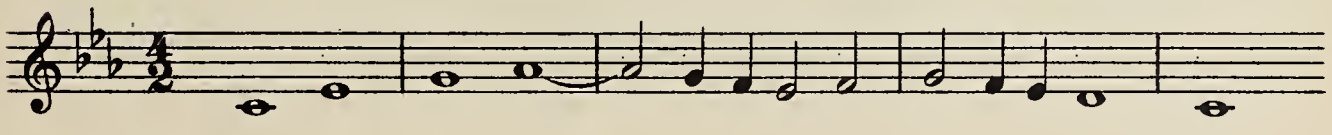


1845 PANSERON.

1846 MATTEI.

155



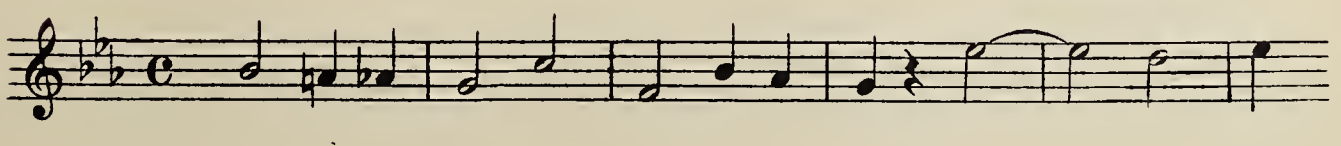
1847 PANSERON.

1848 BARBEREAU.

1849 PANSERON.

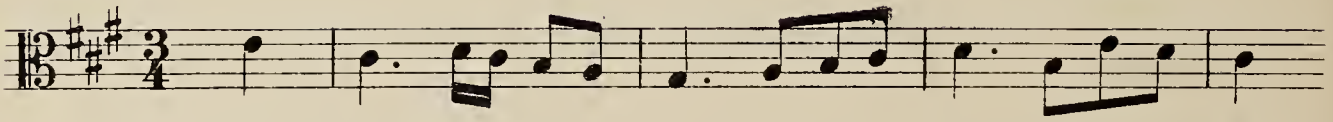
1850 ELWART.

156

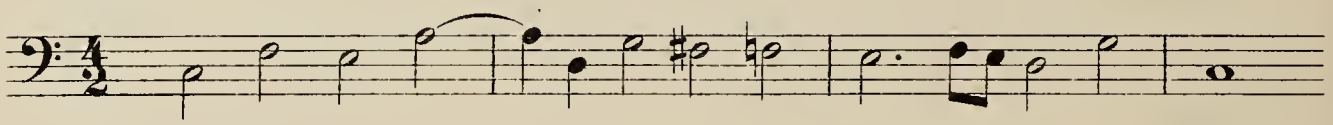


1851 PANSERON.

1852 AUBER.

157 

1853 AUBER.

158 

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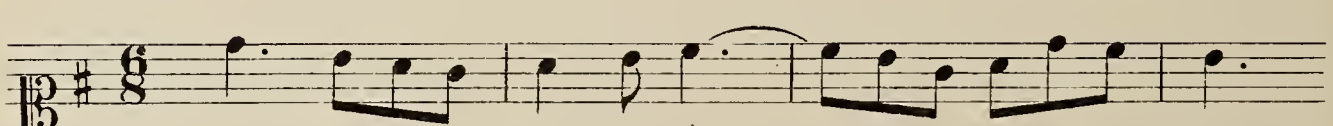
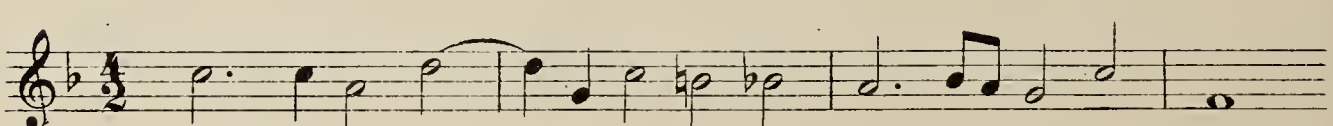
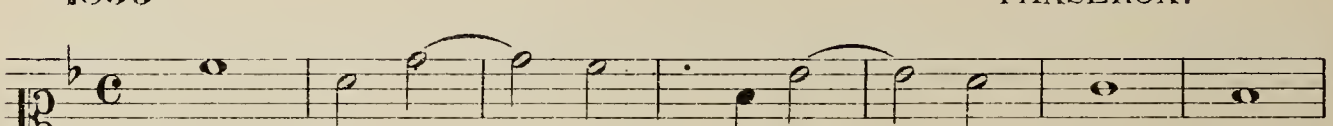
159 

1855 H. DUVERNOY.

160 

1856 PANSERON.

161 

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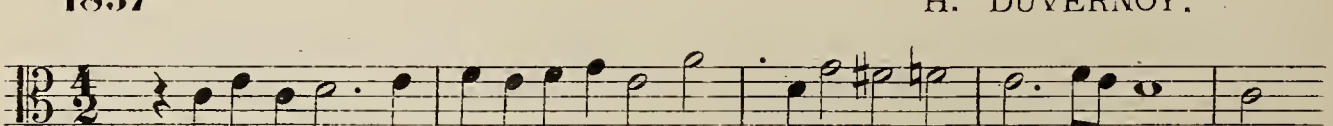
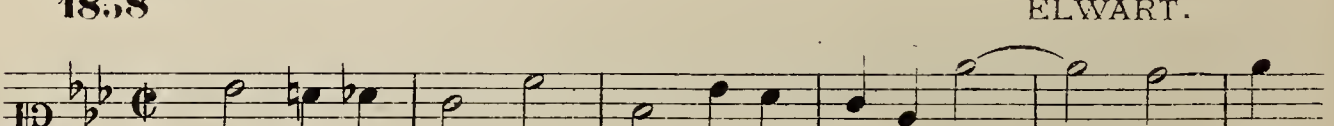
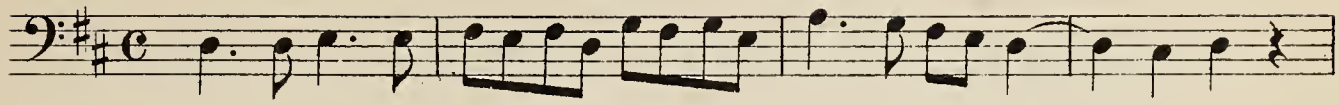
162 

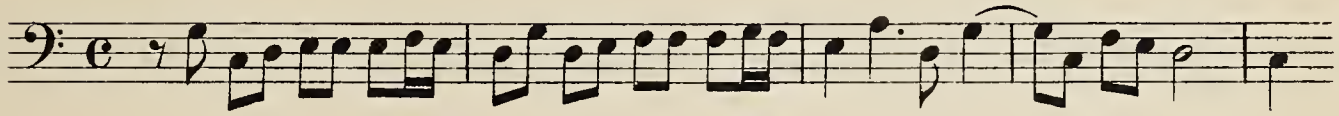
1858 ELWART.

163 

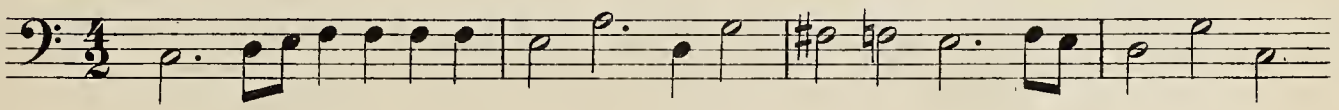
1859 H. DUVERNOY.

164 

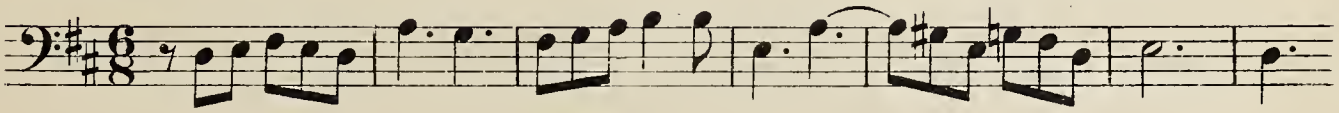
1860 H. DUVERNOY.

165 

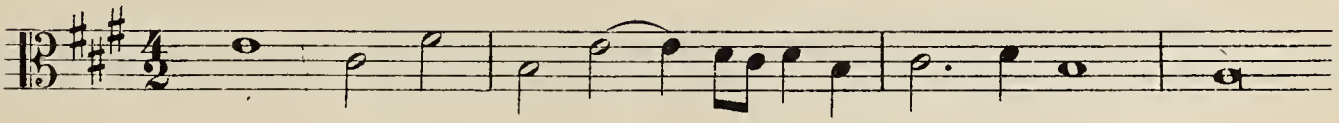
1861 H. DUVERNOY.

166 

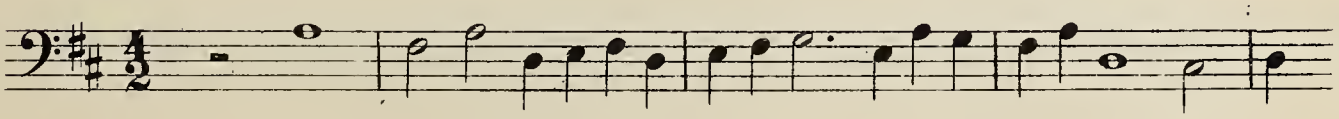
1862 H. DUVERNOY.

167 

1863 H. DUVERNOY.

168 

1864 H. DUVERNOY.

169 

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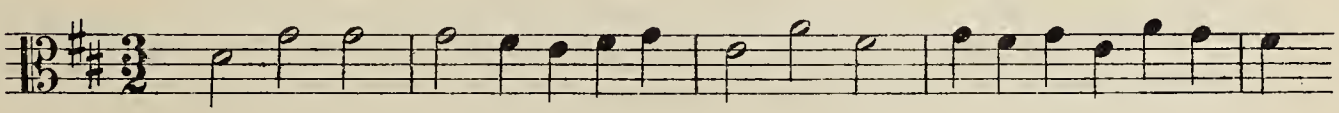
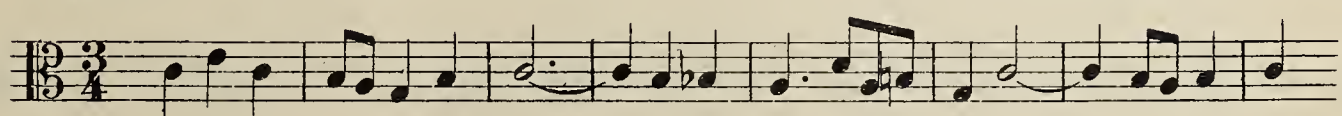
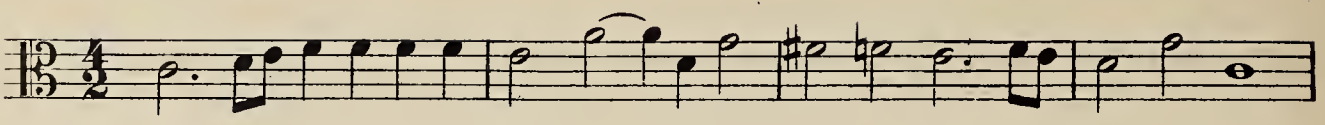
170 

1866 H. DUVERNOY.

171 

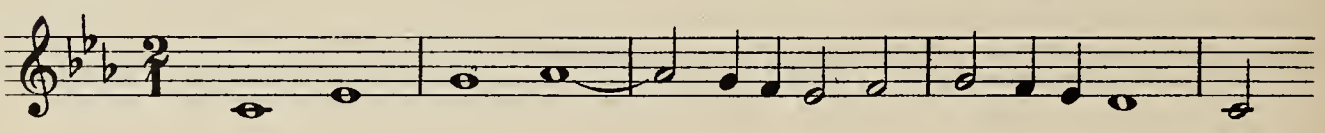
1867 (v. 1861) H. DUVERNOY.

172



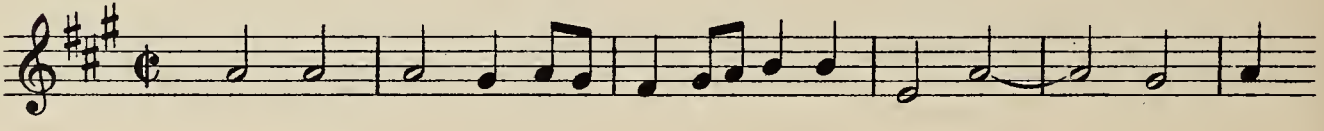
1868 MATTEI.

173



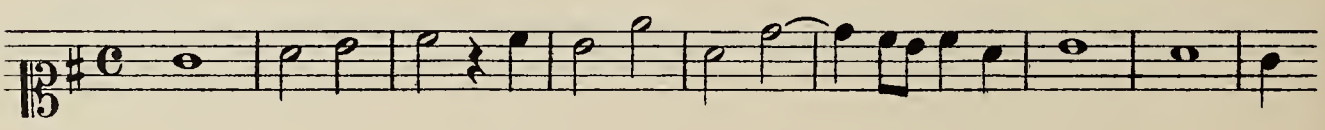
1869 H. DUVERNOY.

174



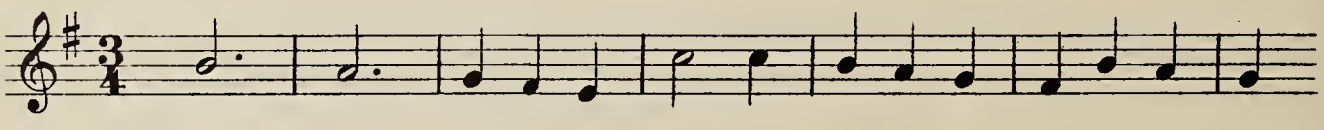
1870 CHERUBINI.

175



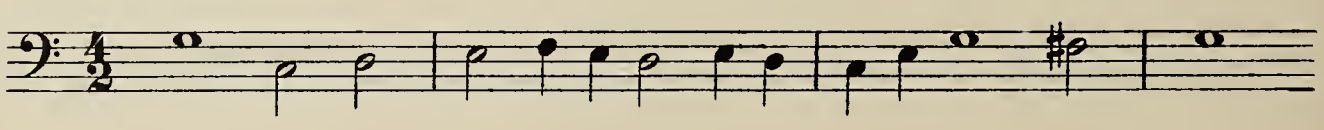
1872 ELWART.

176



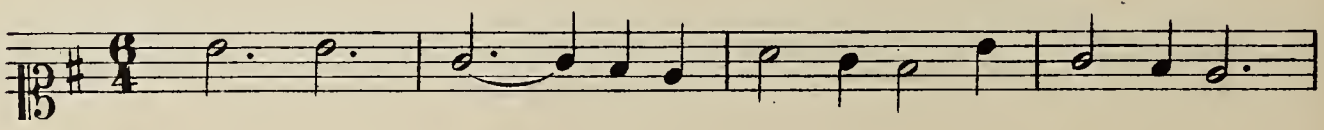
1873 Jules COHEN.

177



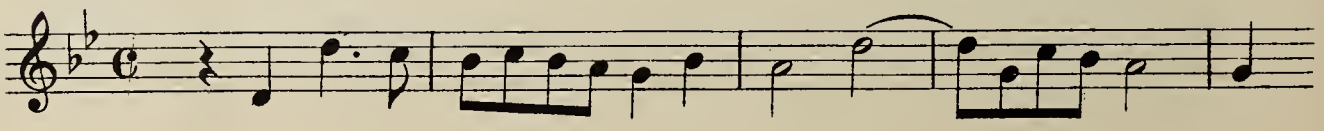
1874 Jules COHEN.

178



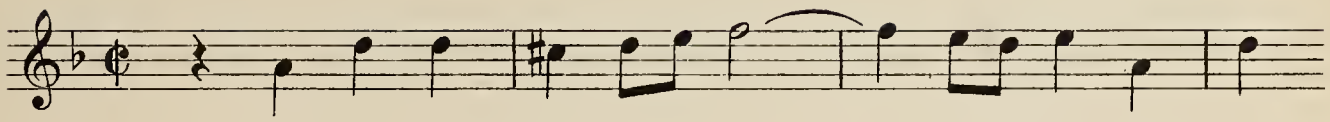
1875 Charles COLIN.

179



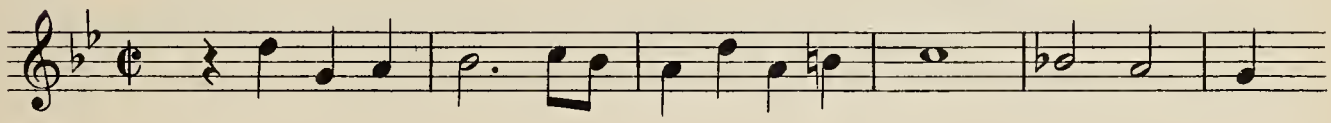
1876 A. GUILMANT.

180



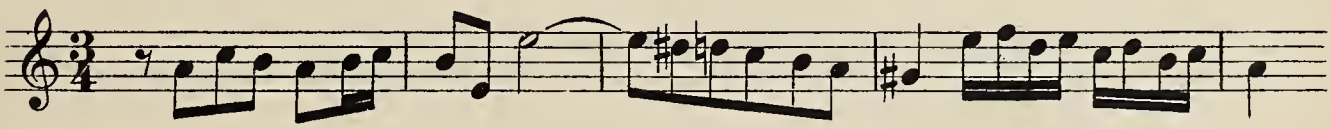
1877 SAINT-SAËNS.

181



1878 Th. DUBOIS.

182



1879 H. DUVERNOY.

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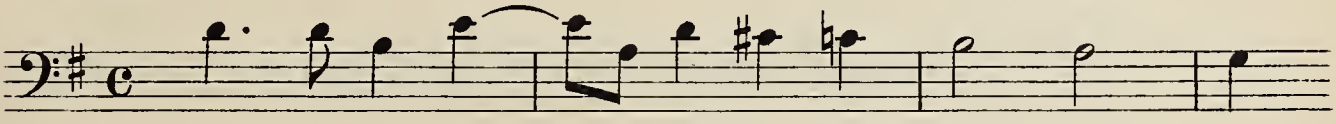
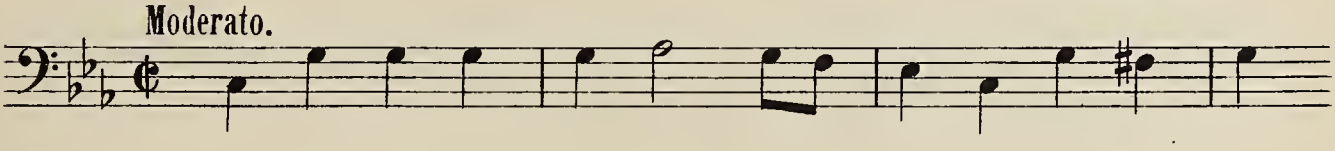


1880 J. COHEN.

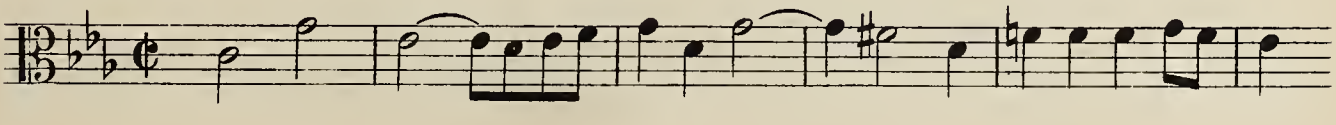
Moderato.

184



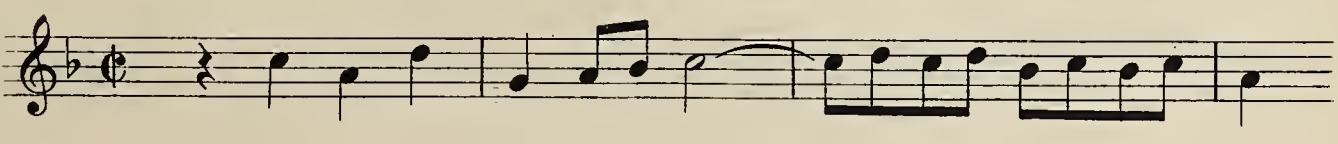
1881 SALOMÉ.

185



1882 A. GUILMANT.

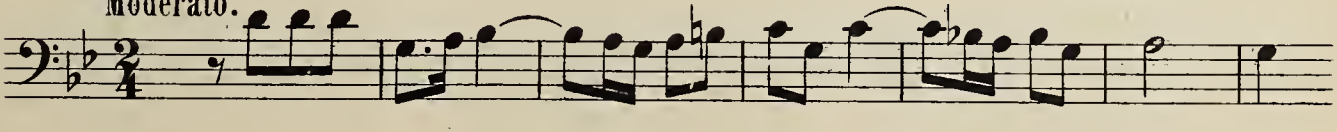
186



1883 GIGOUT.

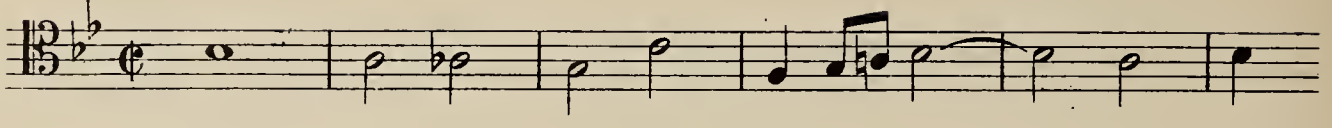
Moderato.

187



1884 SALOMÉ.

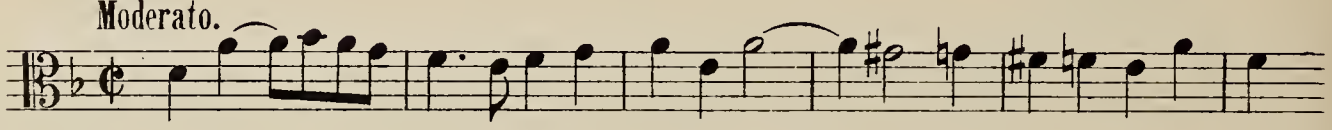
188



1885 SALOMÉ.

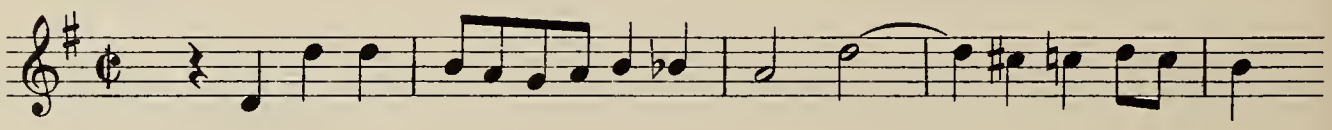
Moderato.

189



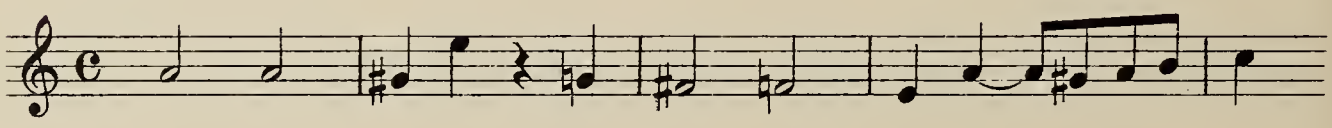
1886 A. BAZILLE.

190



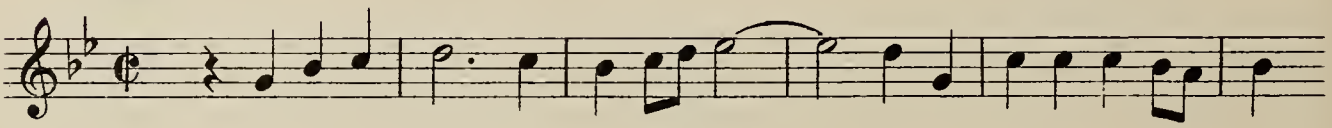
1887 A. GUILMANT.

191



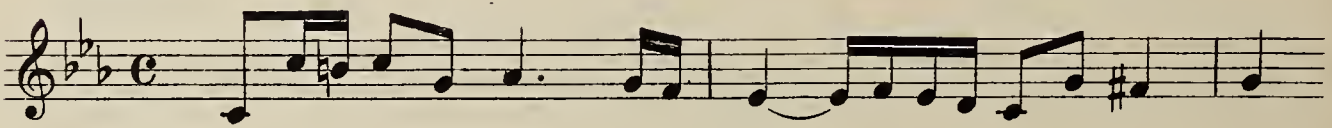
1888 A. BAZILLE.

192



1889 Th. DUBOIS.

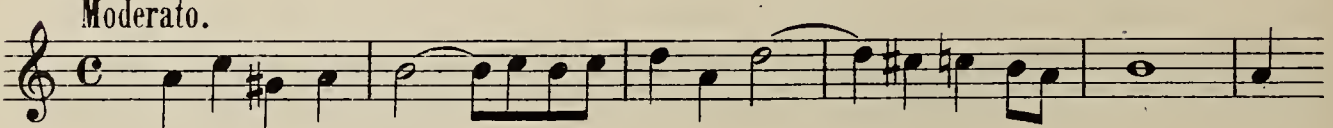
193



1890 Th. DUBOIS.

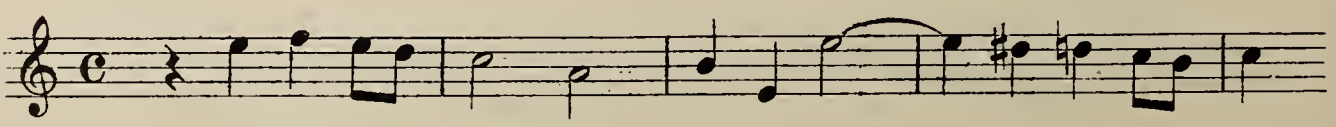
Moderato.

194

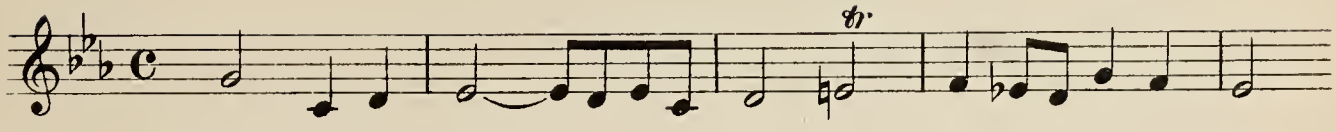


1891 Th. DUBOIS.

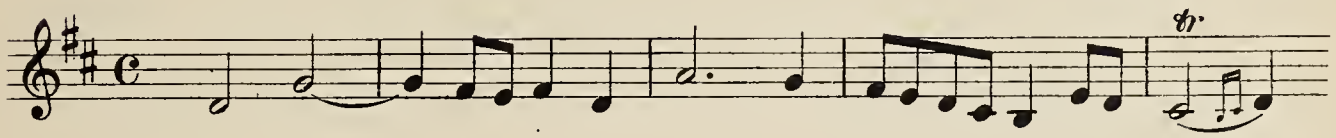
195



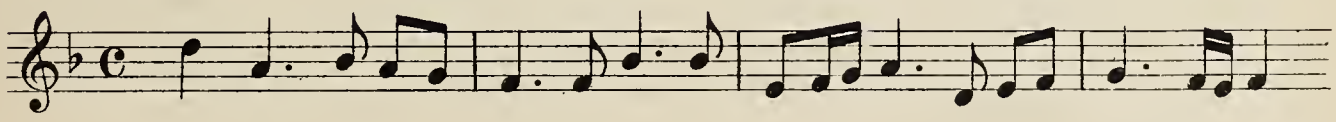
1892 H. DALLIER.

196 

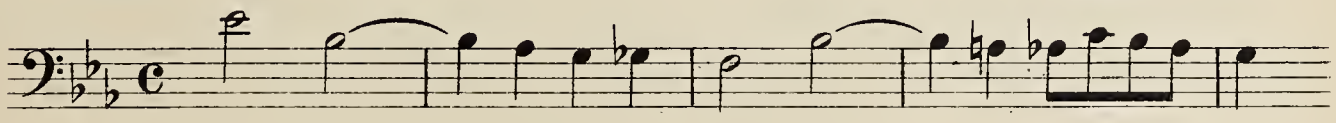
1893 FISSOT.

197 

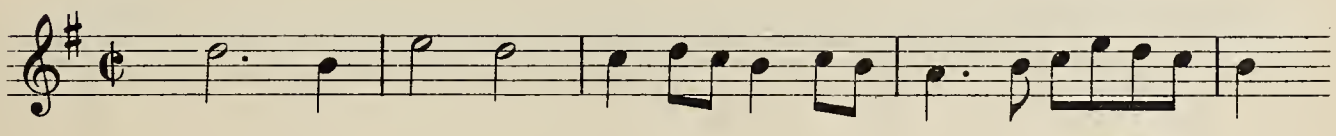
1894 H. DALLIER.

198 

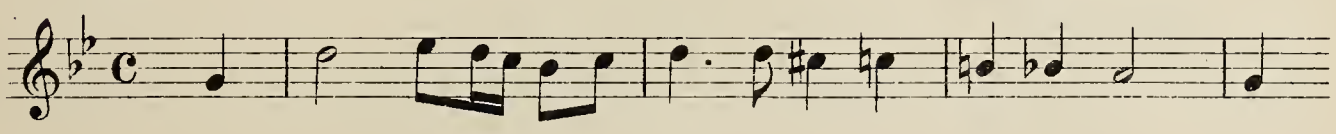
1895 FISSOT.

199 

1896 A. GUILMANT.

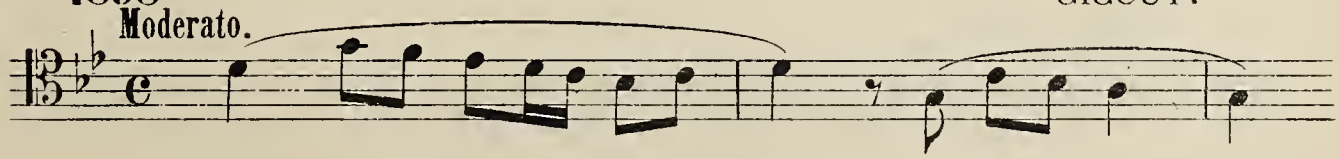
200 

1897 H. DALLIER.

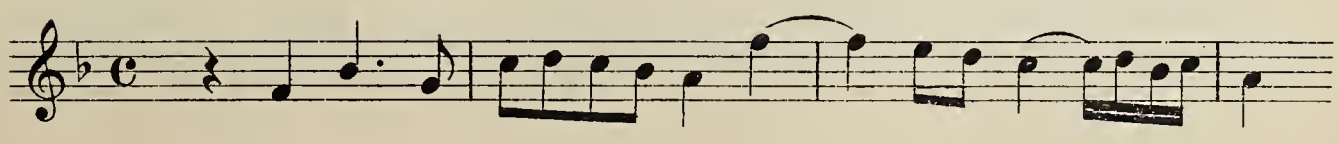
201 

1898 GIGOUT.

Moderato.

202 

1899 H. DALLIER.

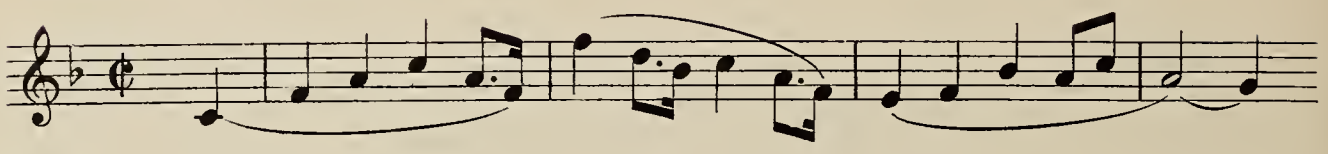
203 

CONCOURS D'ORGUE

§ II. SUJET LIBRE.

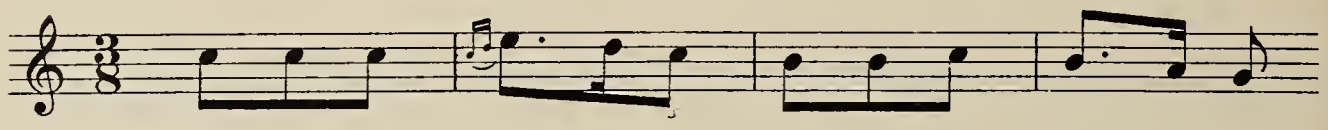
1825, 1835, 1840. HAYDN. *(Quatuor.)*

204



1837

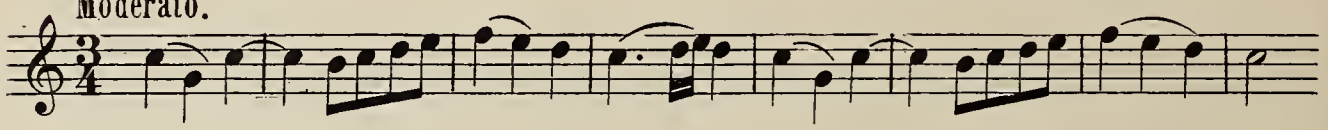
205



1843 GLUCK. *(Armide.)*

Moderato.

206

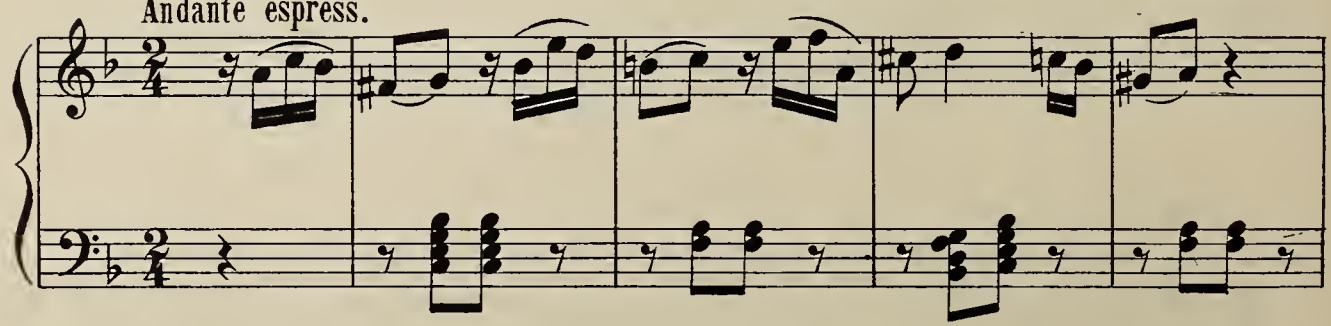


1844 MOZART.

1846 BARBEREAU.

Andante espress.

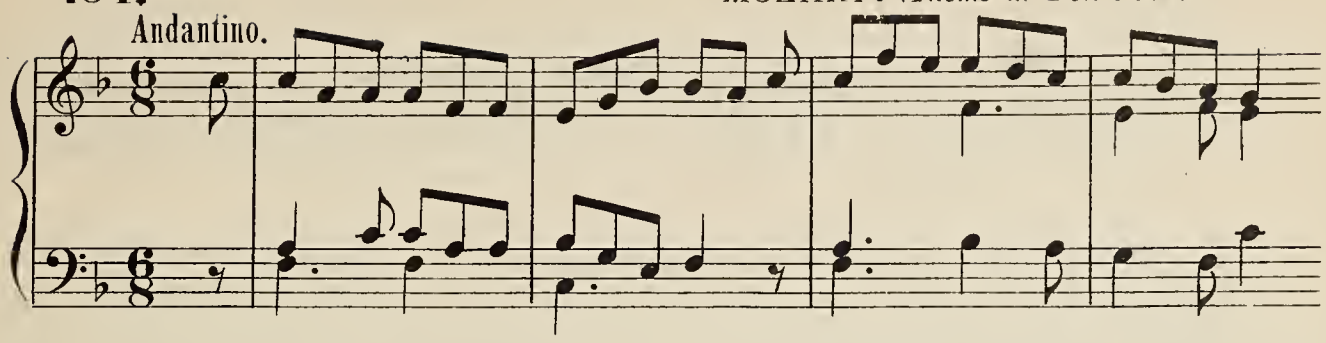
207



1847 MOZART. *(Thème de Don Juan.)*

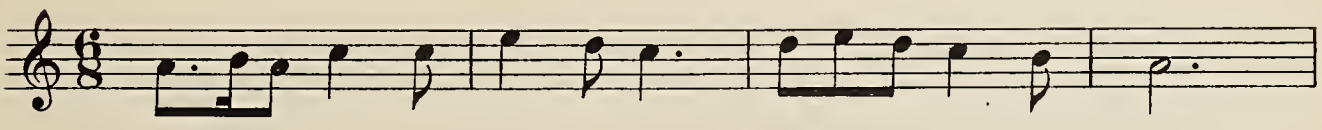
Andantino.

208



1848 *(O ma tendre Musette.)*

209

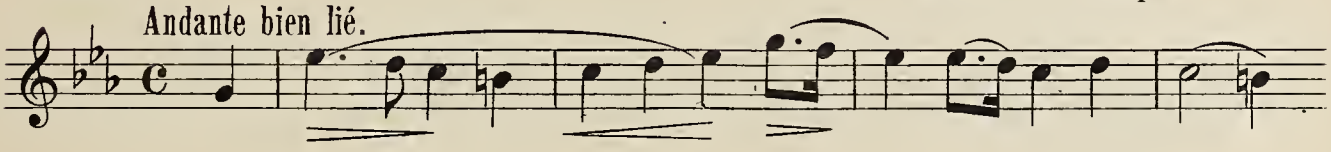


1849 ROSSINI. *(La Dame du lac.)*

1850 MÉHUL. *(Joseph.)*

Andante bien lié.

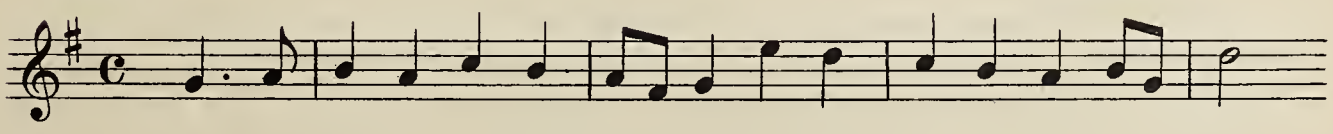
210



1851 MARTINI.

1852 HAYDN.

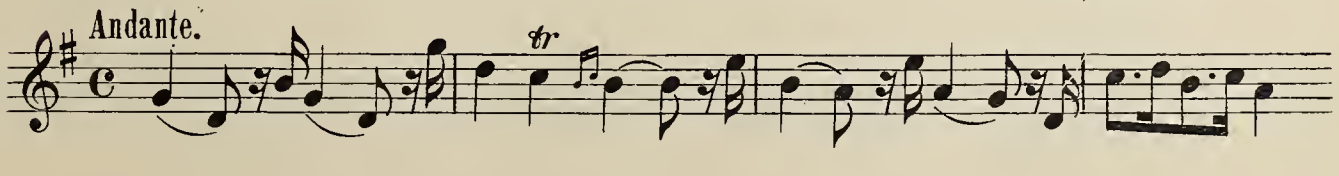
211



1853 HAYDN.

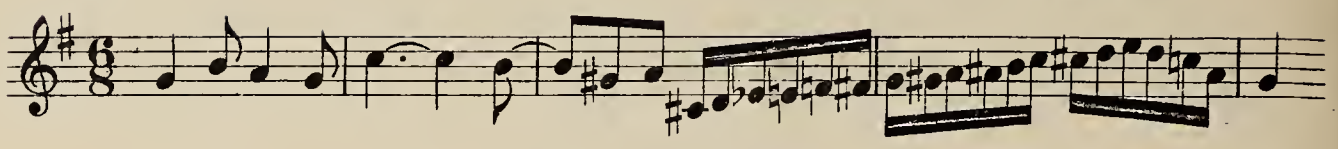
Andante.

212



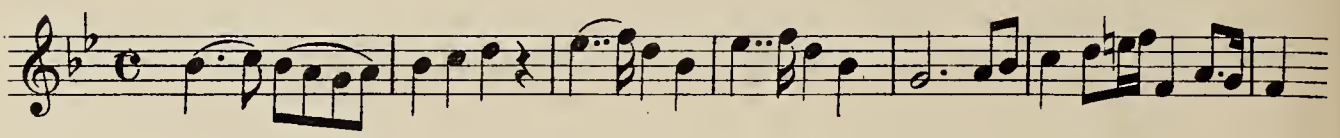
1854 MOZART. *(Symphonie.)*

213



1855 MOZART. *(Don Juan.)*

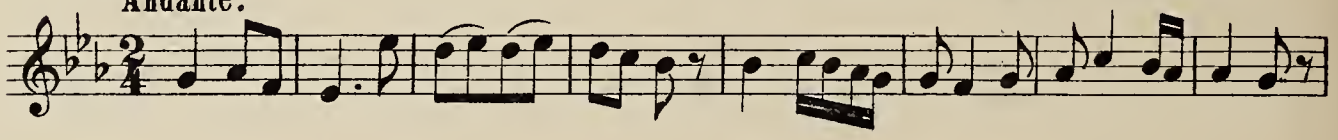
214



1856 GRETRY. *(L'amant jaloux.)*

Andante.

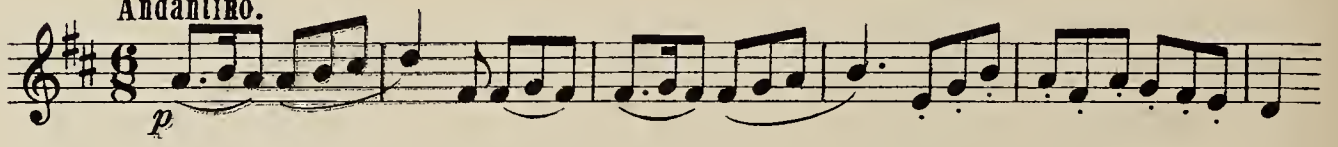
215



1857 GRETRY. *(Le Huron.)*

Andantino.

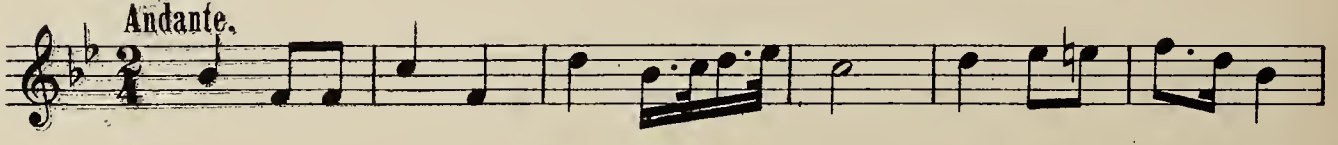
216

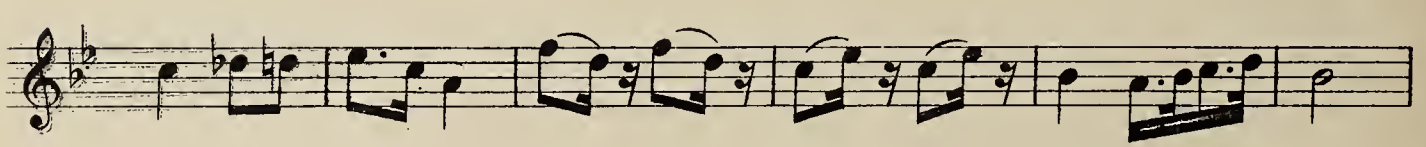


1858 MOZART. *(Les Noces de Figaro.)*

Andante.

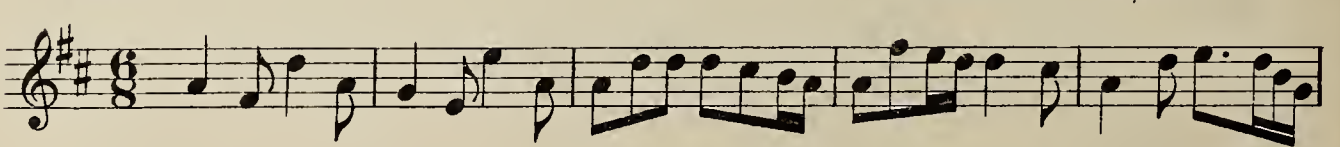
217

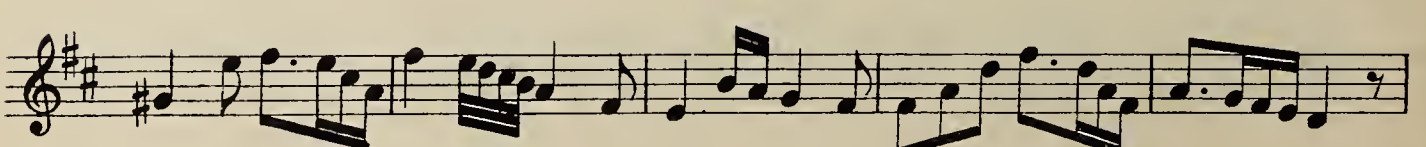




1859 WEBER. *(Preciosa.)*

218

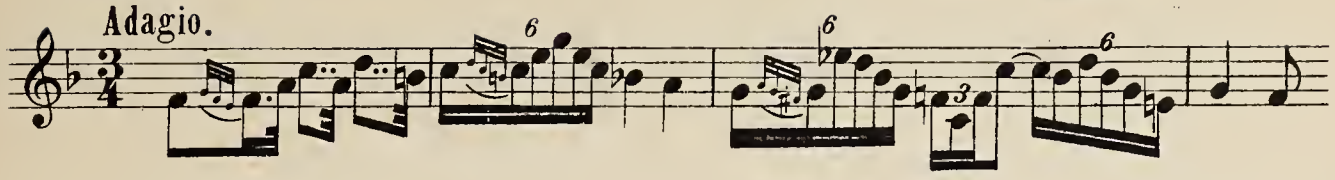




1860 HAYDN. *(Symphonie.)*

Adagio.

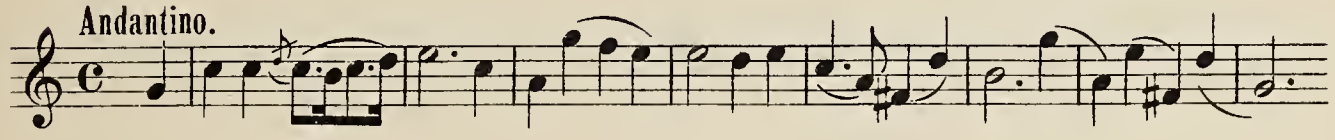
219



1861 DUPRATO.

Andantino.

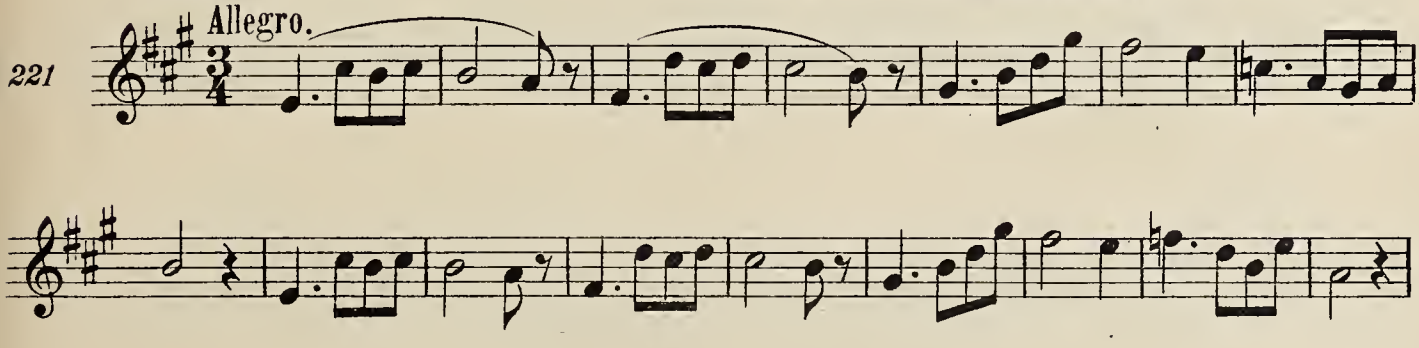
220



1862 F. BAZIN. *(Loyse de Montfort 1840)*

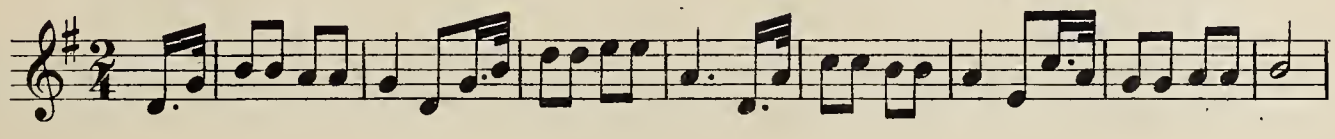
Allegro.

221



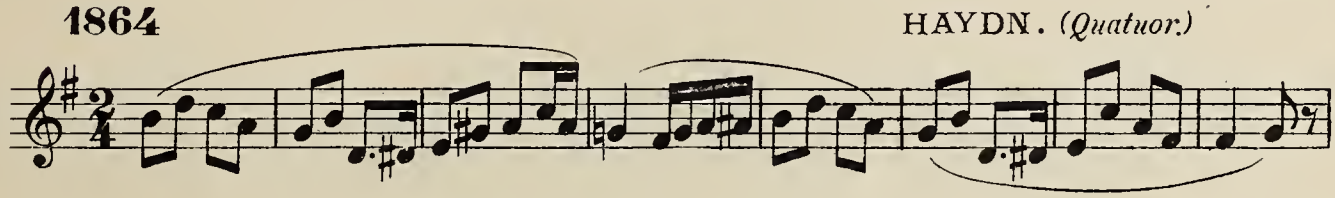
1863 HAYDN. *(Symphonie en la.)*

222



1864 HAYDN. *(Quatuor.)*

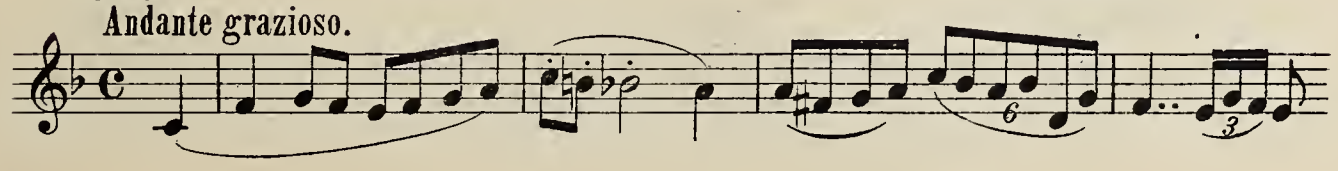
223



1865 H. DUVERNOY.

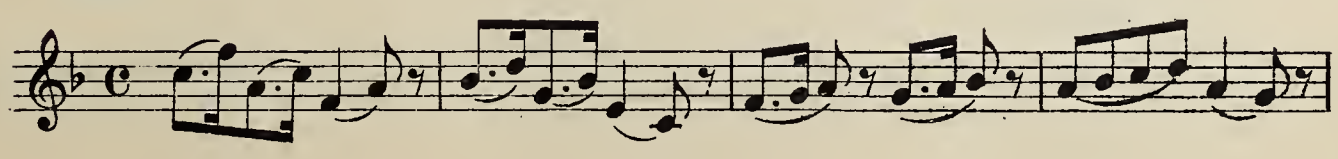
Andante grazioso.

224



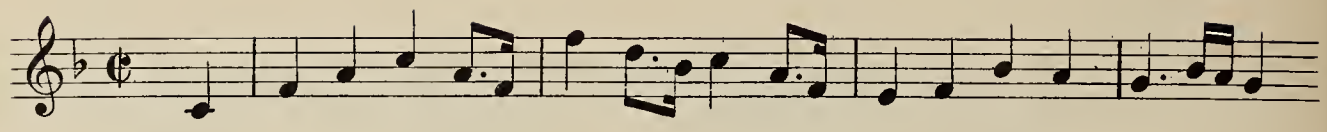
1866 H. DUVERNOY.

225



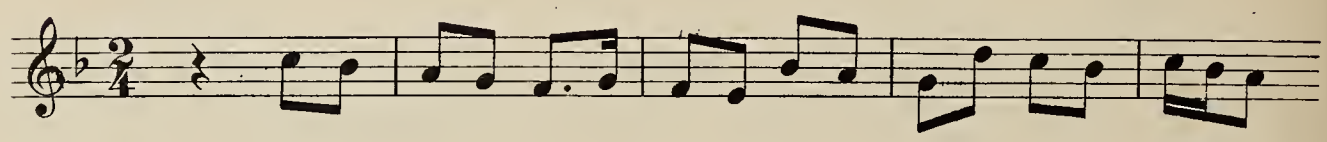
1867 HAYDN. *(Andante d'un quatuor.)*

226



1868 MOZART. *(Don Juan.)*

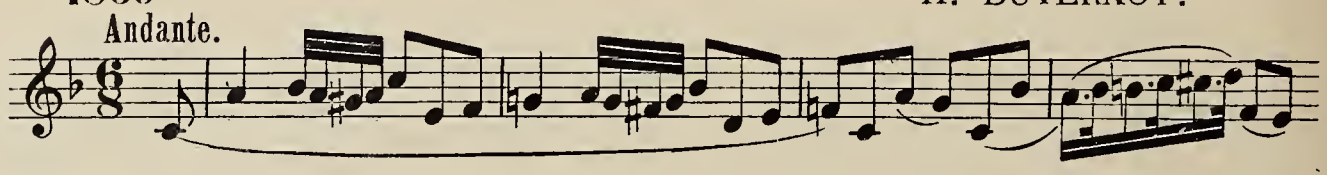
227



1869 H. DUVERNOY.

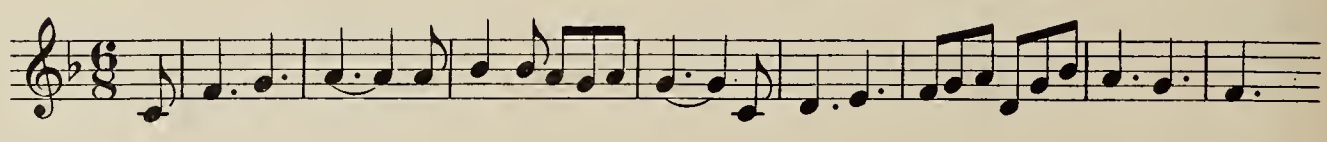
Andante.

228



1870 MARTINI. *(Plaisir d'amour.)*

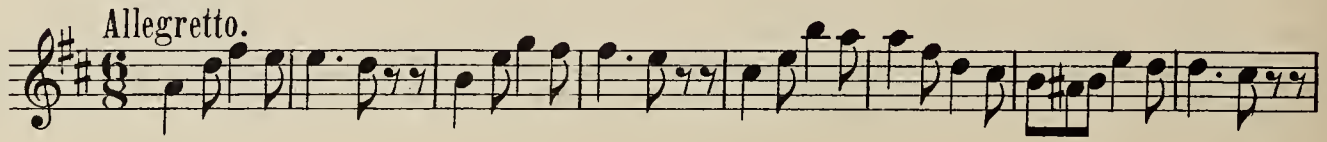
229



1872 ELWART.

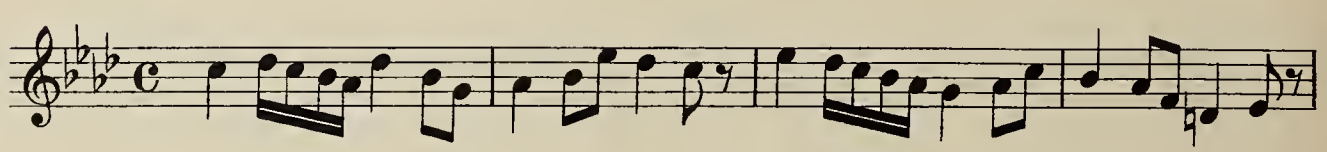
Allegretto.

230



1873 G. BIZET.

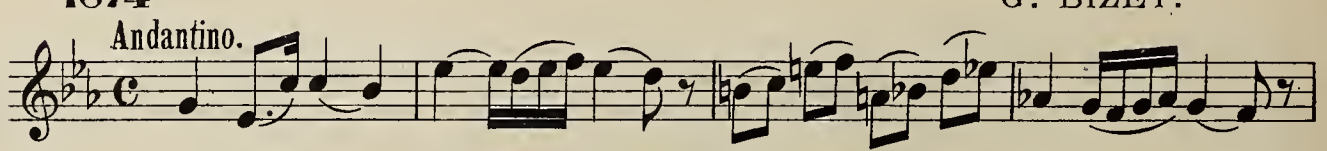
231



1874 G. BIZET.

Andantino.

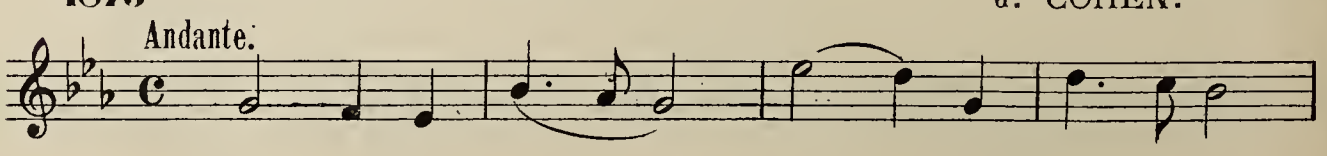
232



1875 J. COHEN.

Andante.

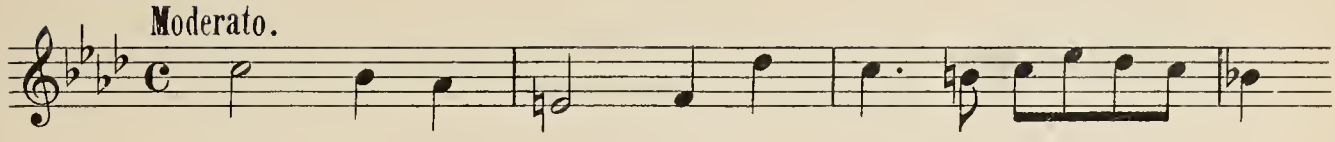
233



1876 Ch. COLIN.

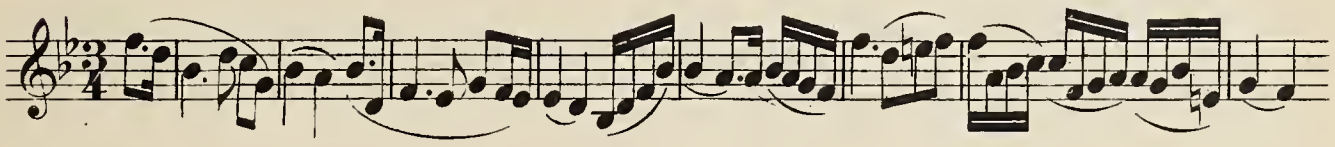
Moderato.

234



1877 Th. DUBOIS.

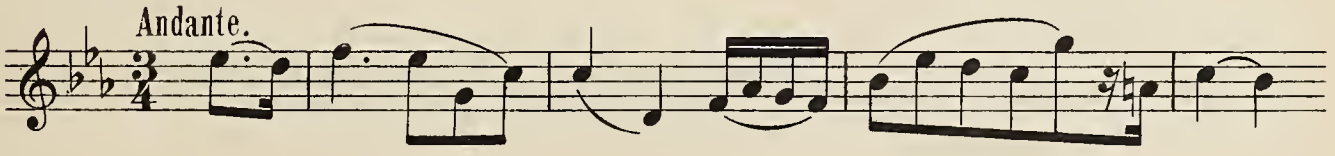
235



1878 Th. DUBOIS.

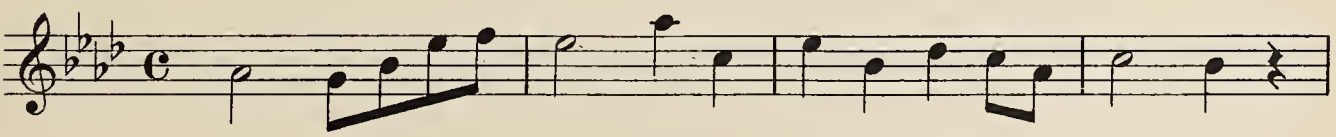
Andante.

236



1879 J. COHEN.

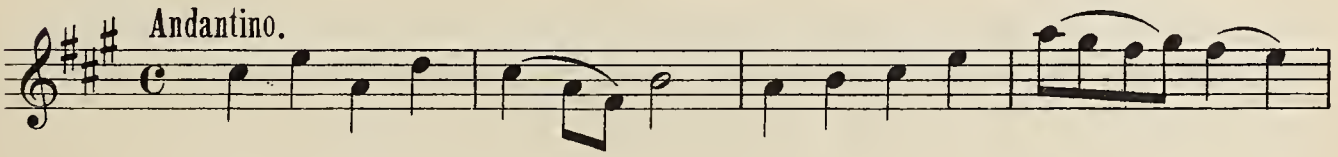
237



1880 J. COHEN.

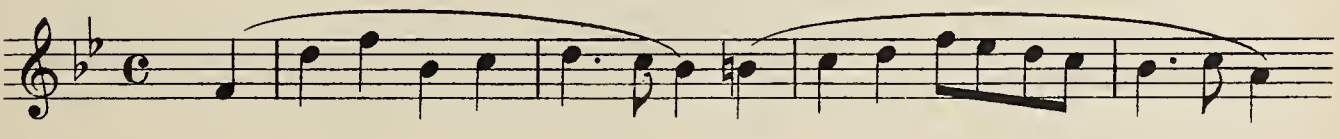
Andantino.

238



1881 GIGOUT.

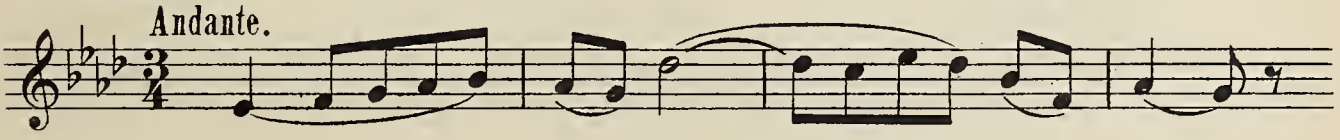
239



1882 Th. DUBOIS.

Andante.

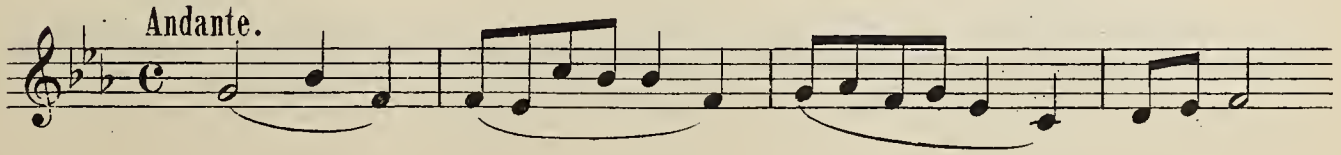
240



1883 A. BAZILLE.

Andante.

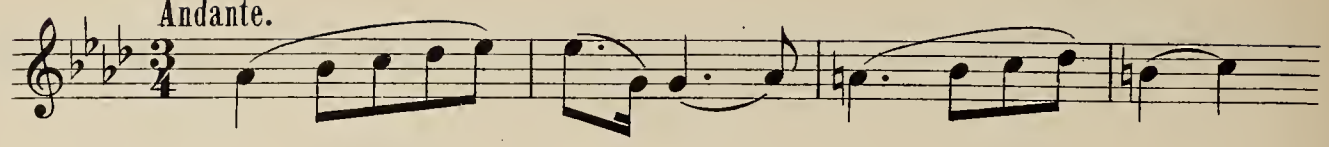
241



1884 A. GUILMANT.

Andante.

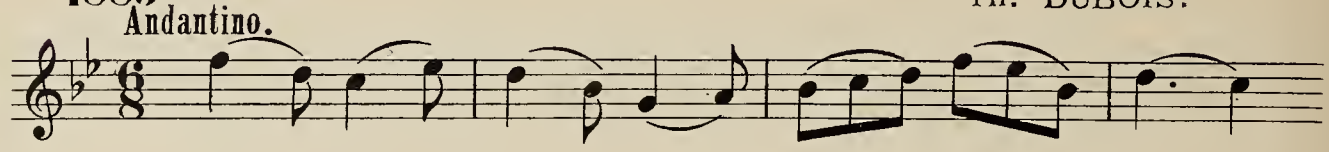
242



1885 Th. DUBOIS.

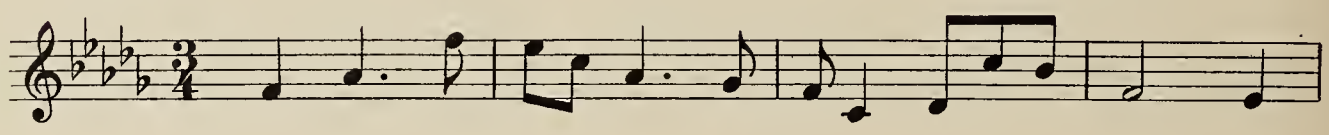
Andantino.

243



1886 J. COHEN.

244



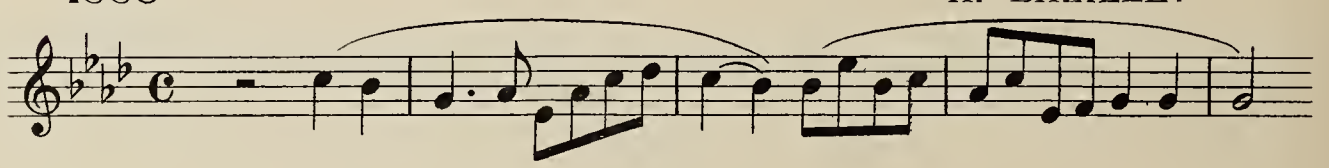
1887 A. BAZILLE.

Andante.

245

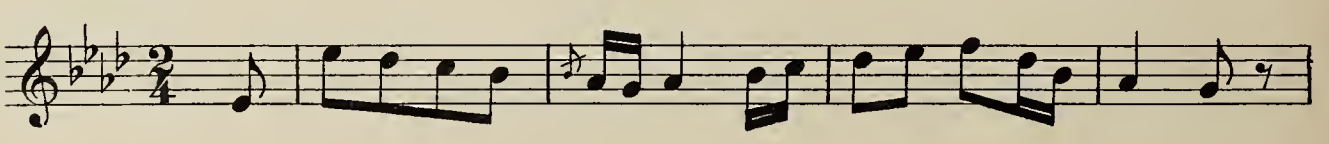
1888 A. BAZILLE.

246



1889 A. GUILMANT.

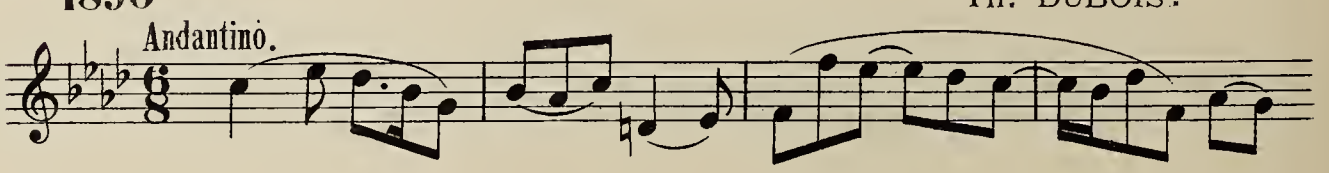
247



1890 Th. DUBOIS.

Andantino.

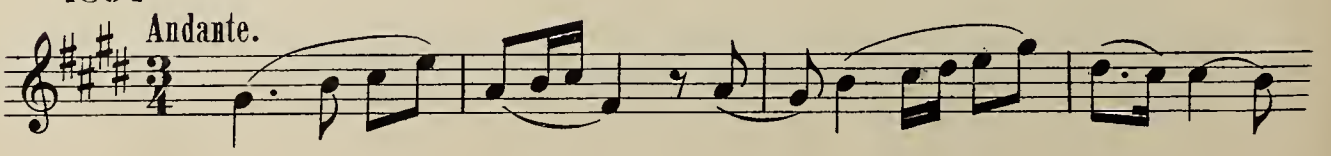
248



1891 Th. DUBOIS.

Andante.

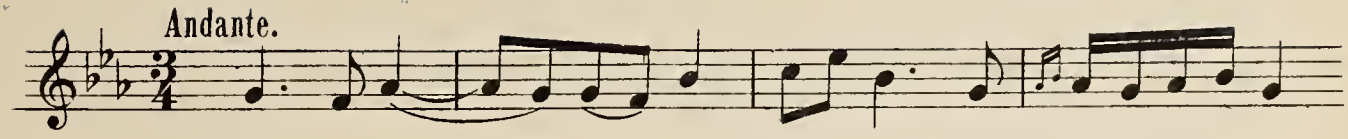
249



1892 H. DALLIER.

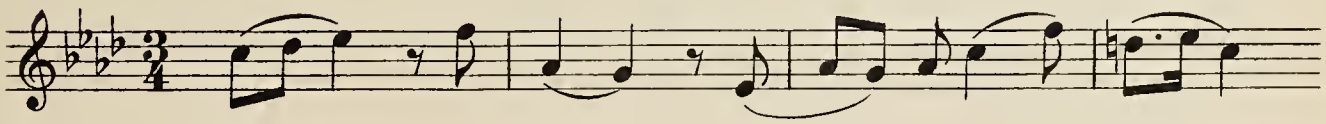
Andante.

250



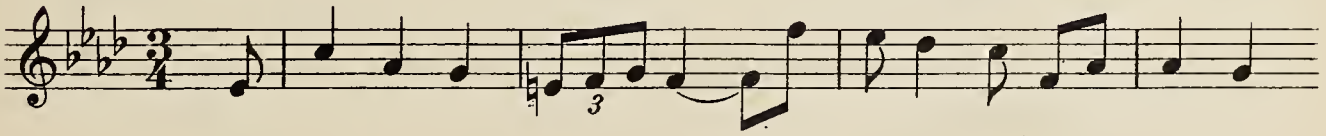
1893 Th. DUBOIS.

251



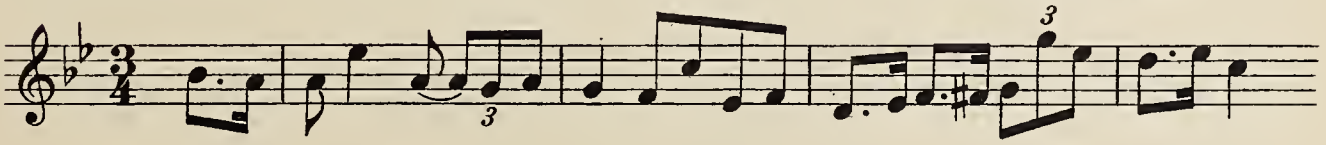
1894 Raoul PUGNO.

252



1895 SALOMÉ.

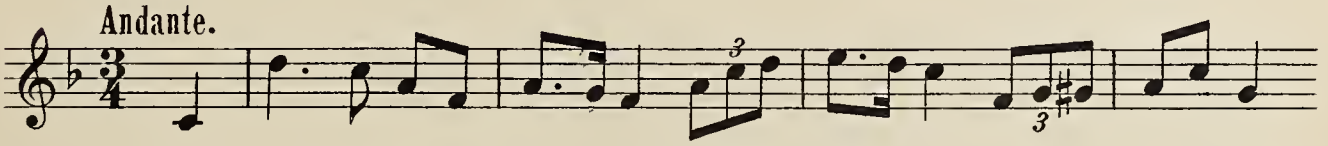
253



1896 H. DALLIER.

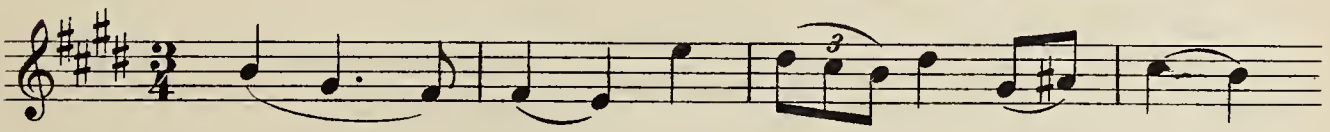
Andante.

254



1897 Samuel ROUSSEAU.

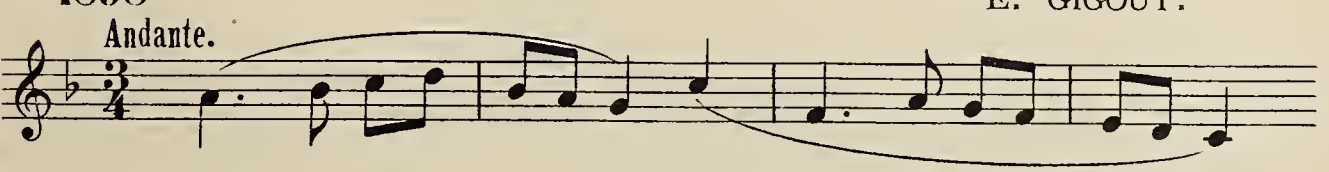
255



1898 E. GIGOUT.

Andante.

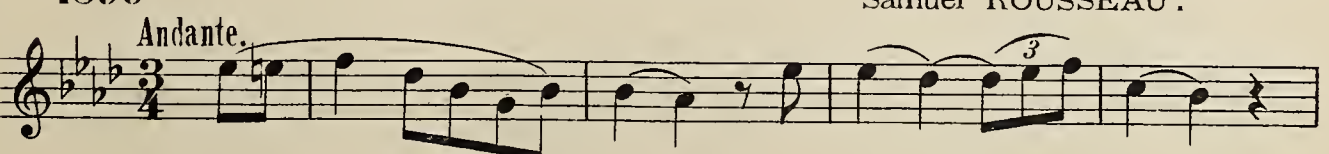
256



1899 Samuel ROUSSEAU.

Andante.

257



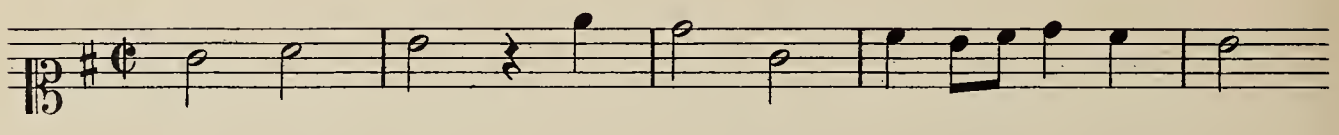
III

Examens semestriels

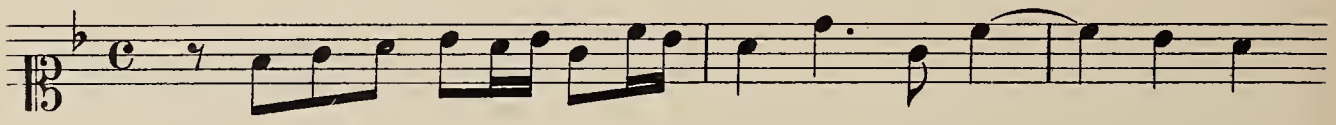
Orgue

§ I. SUJETS de FUGUE.

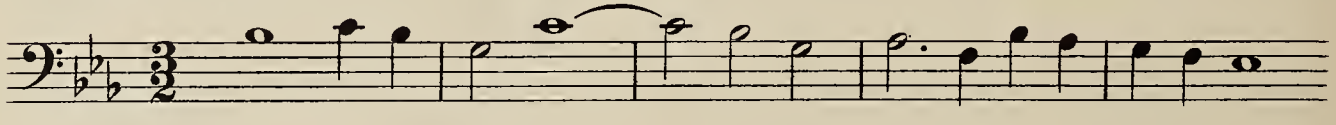
1838 Juin. CHERUBINI.

258 

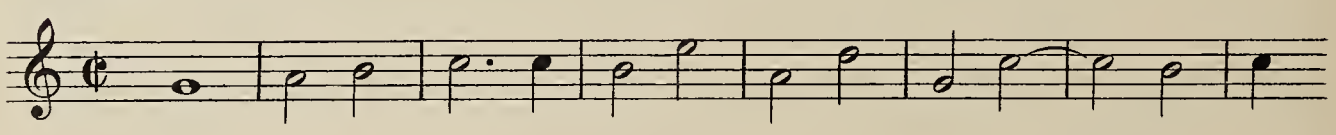
1841 Mai.

259 

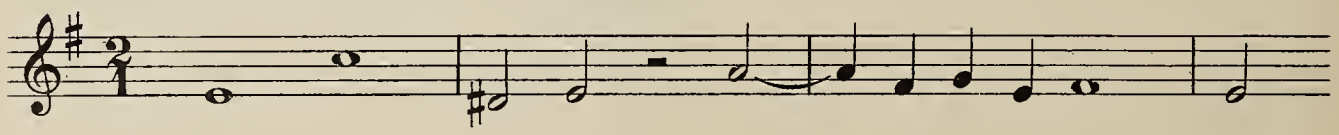
1842 Juin. BERTON.

260 

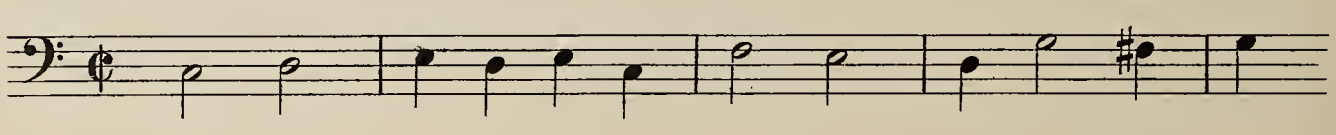
1843 Juin.

261 

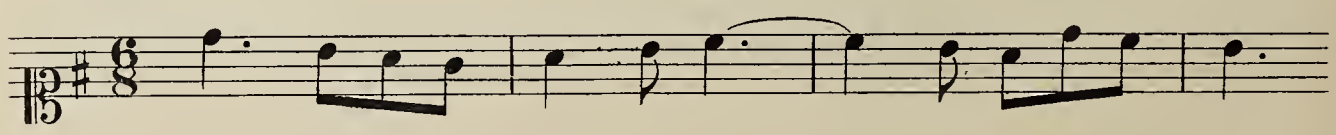
1850 Décembre.

262 

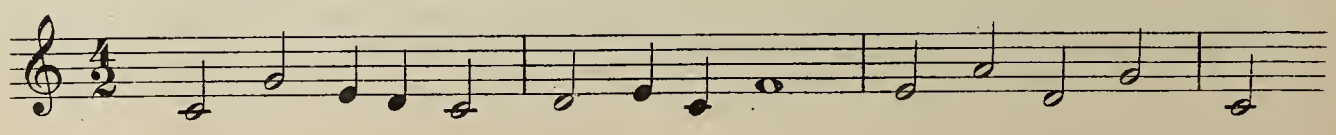
1863 Janvier.

263 

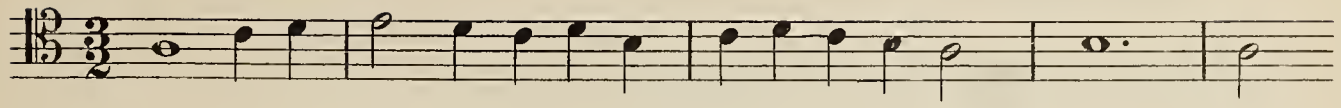
1866

264 

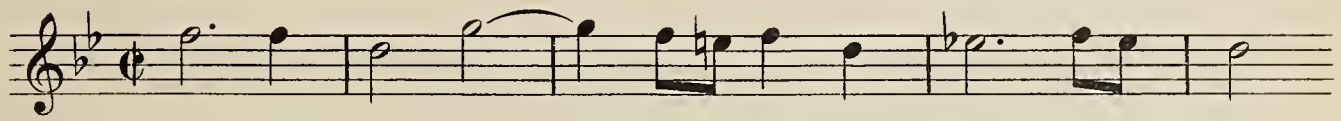
1871 Juillet.

265 

1872 Février. BARBEREAU.

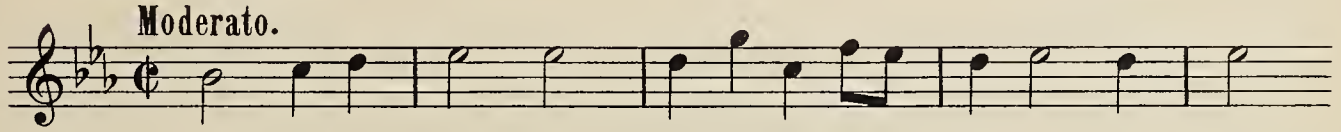
266 

1872 Juin. BARBEREAU.

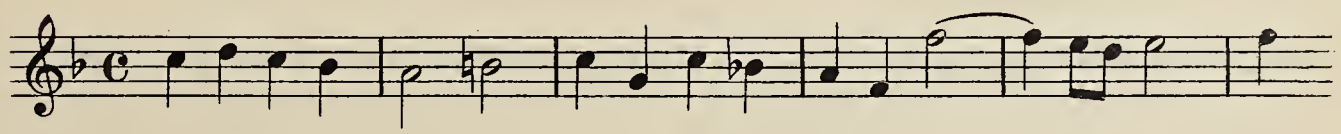
267 

1873 Janvier. ELWART.

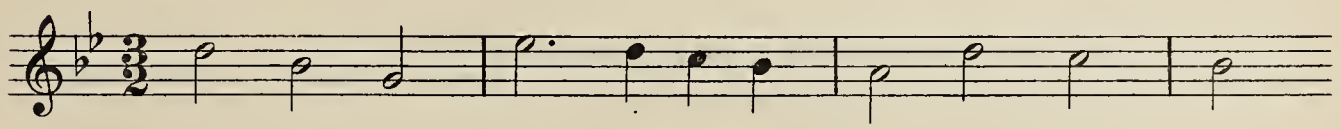
Moderato.

268 

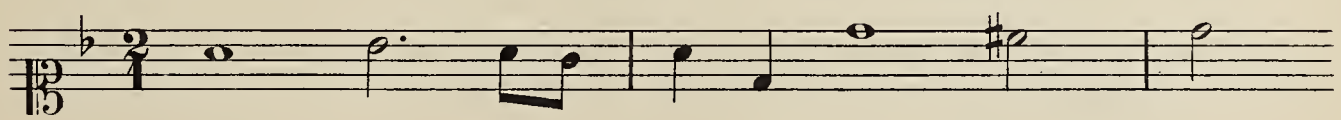
1873 Juin. ELWART.

269 

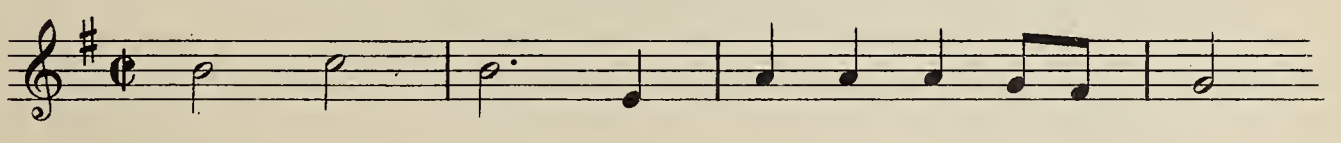
1874 Janvier. ELWART.

270 

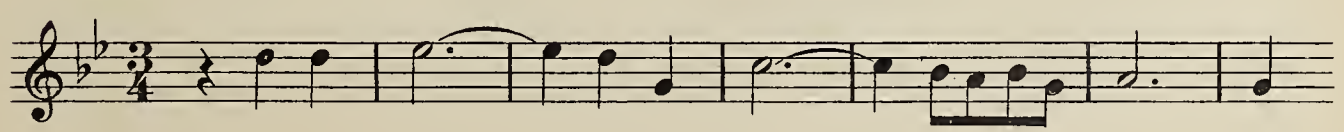
1874 Juin.

271 

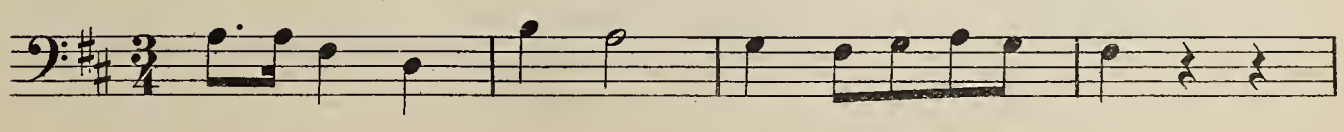
1875 Janvier. A. THOMAS.

272 

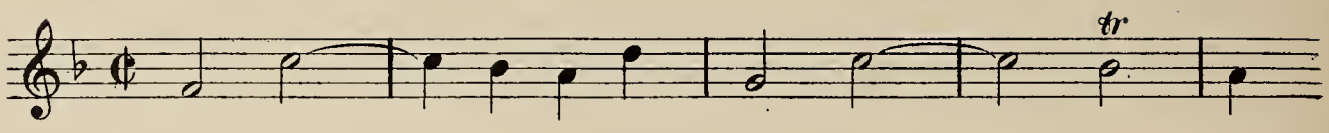
1875 Juin.

273 

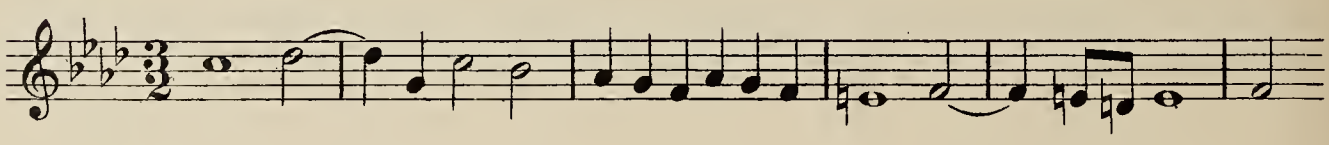
1876 Janvier. ELWART.

274 

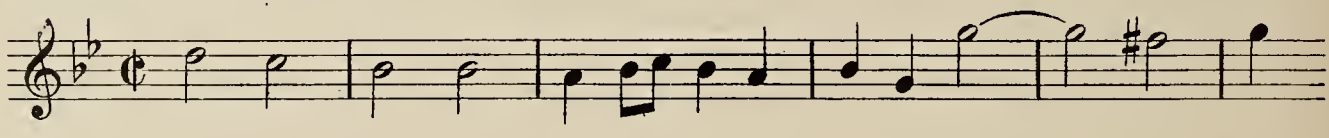
1876 Juin.

275 

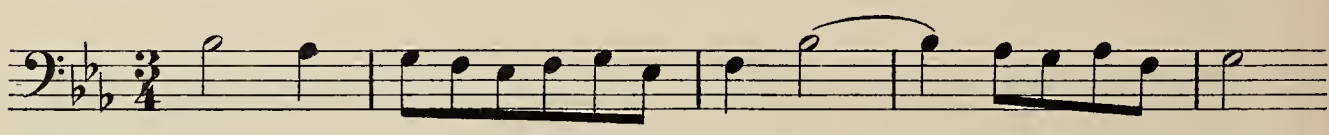
1877 Janvier. ELWART.

276 

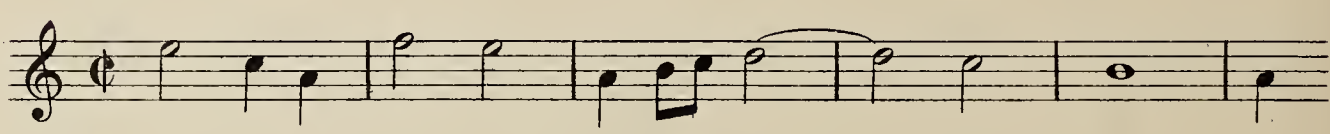
1877 Juin.

277 

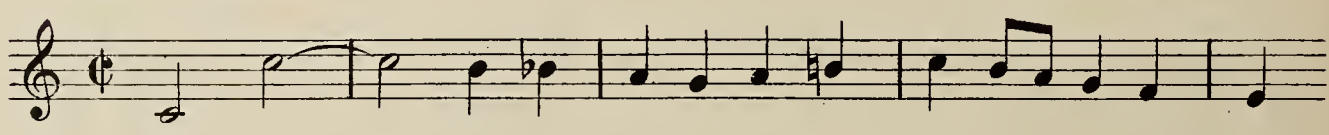
1878 Janvier.

278 

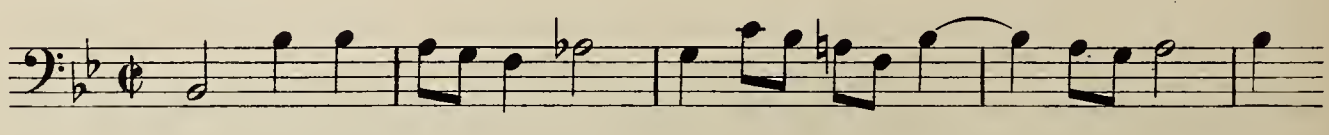
1878 Juin.

279 

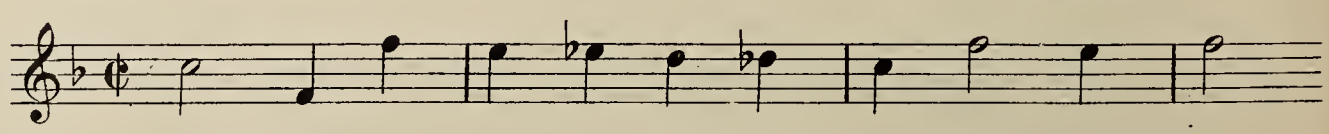
1879 Janvier. A. GUILMANT.

280 

1879 Juin. H. FISSOT.

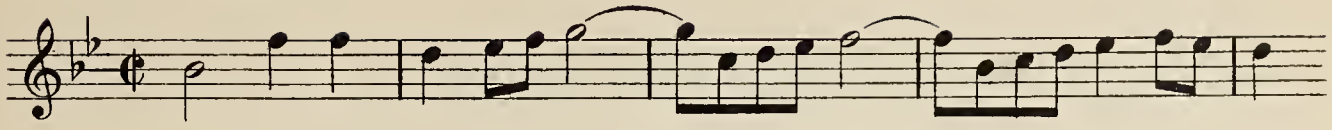
281 

1880 Janvier. A. GUILMANT.

282 

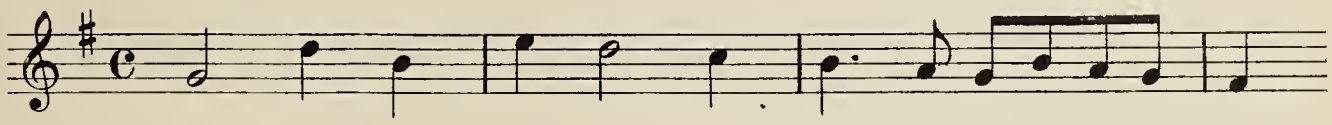
1880 Juin. A. BAZILLE.

283



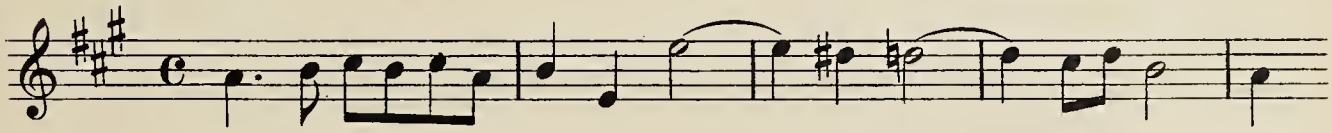
1881 Janvier. A. BAZILLE.

284



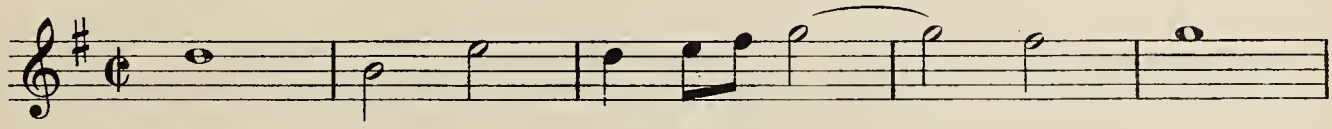
1881 Juin. Th. DUBOIS.

285



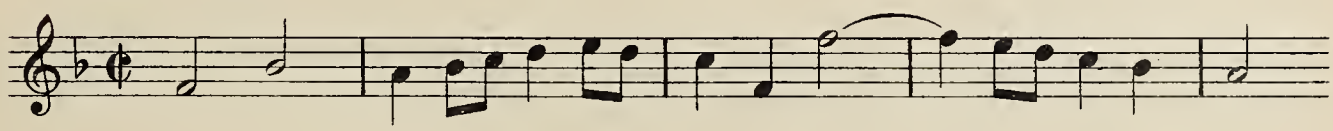
1882 Janvier. A. GUILMANT.

286



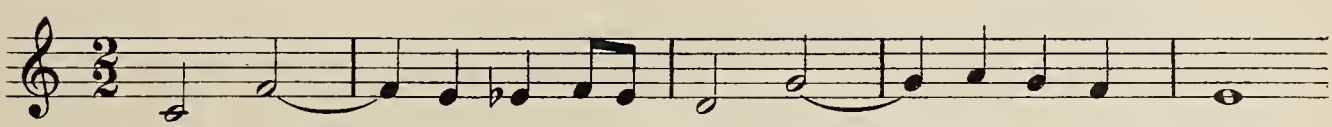
1882 Juin. A. BAZILLE.

287



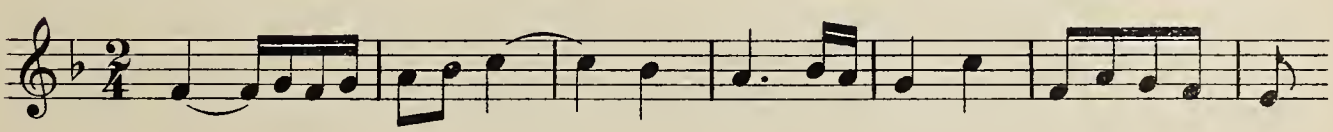
1883 Janvier. H. FISSOT.

288



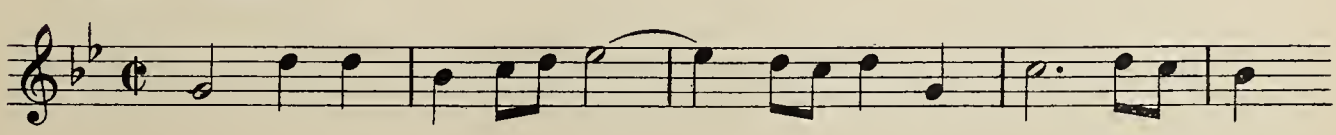
1883 Juin. A. GUILMANT.

289



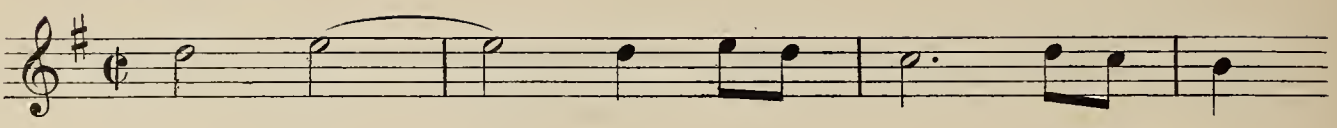
1884 Janvier. A. BAZILLE.

290



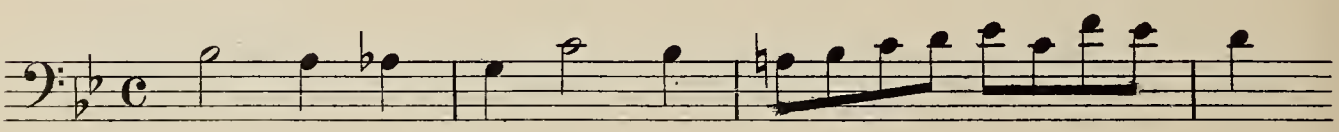
1884 Juin. A. BAZILLE.

291



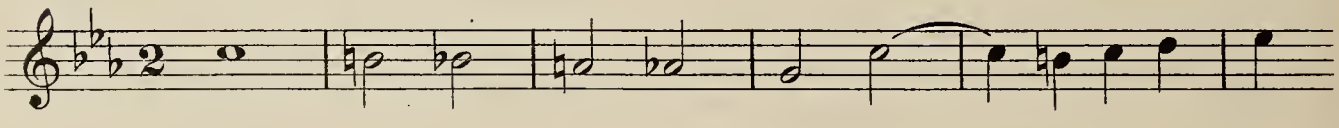
1885 Janvier. H. FISSOT.

292



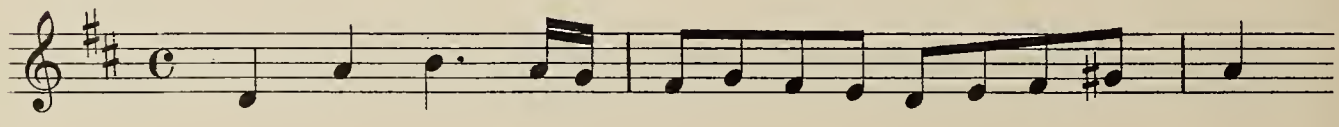
1885 Juin. A. GUILMANT.

293



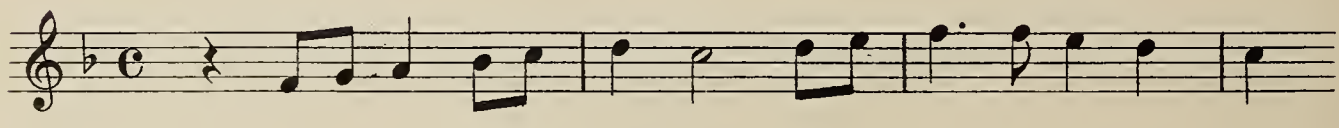
1886 Janvier. A. GUILMANT.

294



1886 Juin. A. GUILMANT.

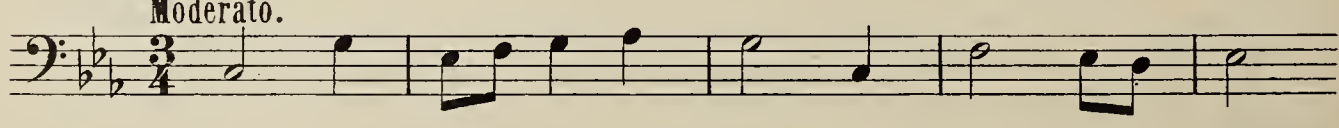
295



1887 Janvier. J. COHEN.

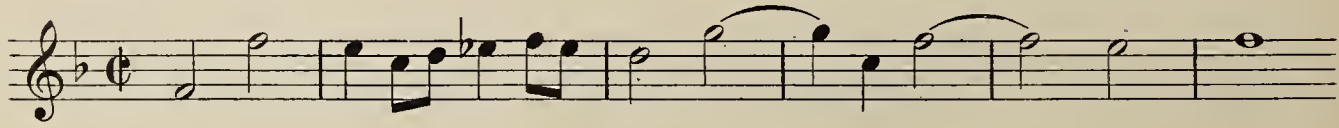
Moderato.

296



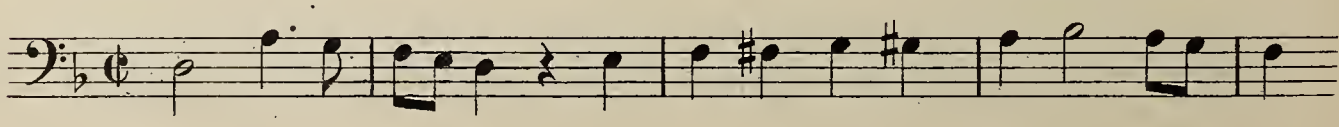
1887 Juin. A. BAZILLE.

297

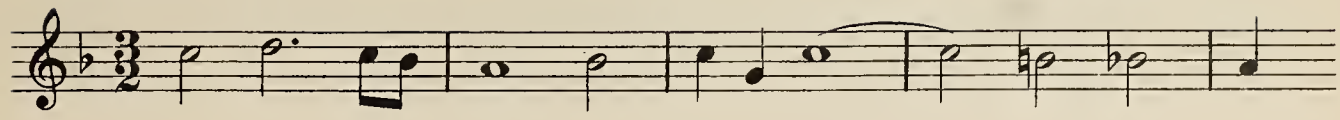


1888 Janvier. A. GUILMANT.

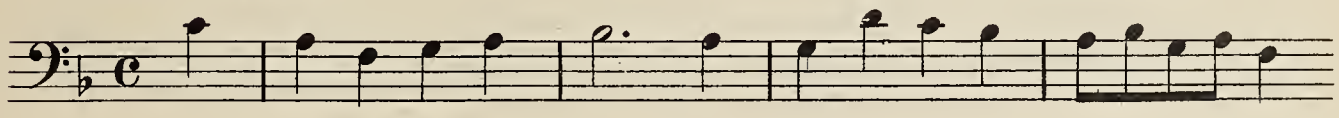
298



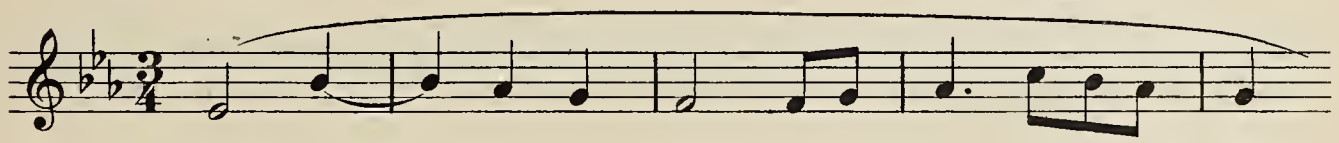
1888 Juin. A. THOMAS.

299 

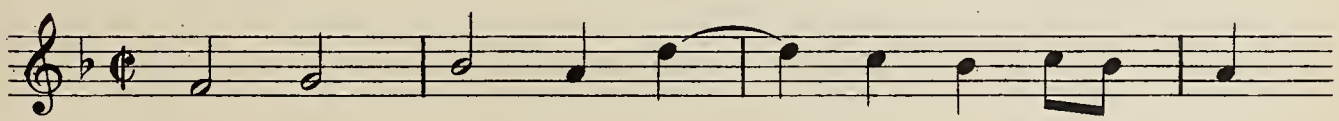
1889 Janvier. A. GUILMANT.

300 

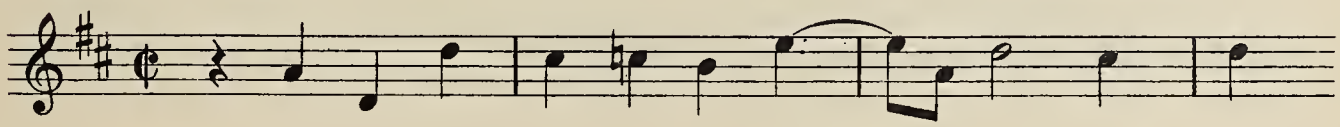
1889 Juin. A. GUILMANT.

301 

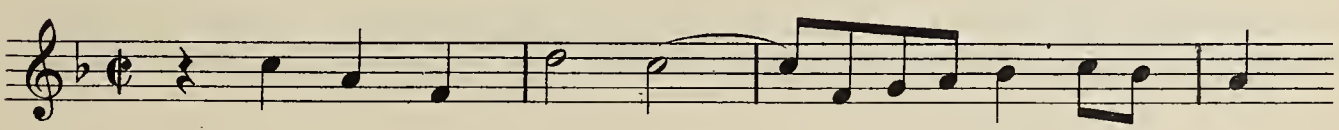
1890 Janvier. A. BAZILLE.

302 

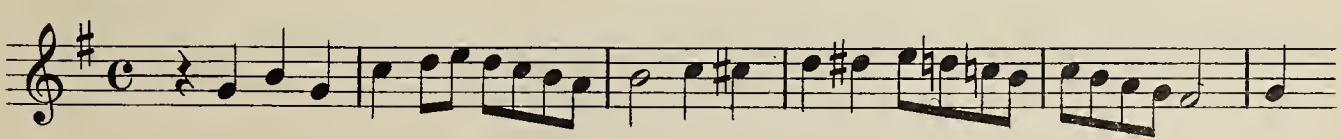
1890 Juin. A. BAZILLE.

303 

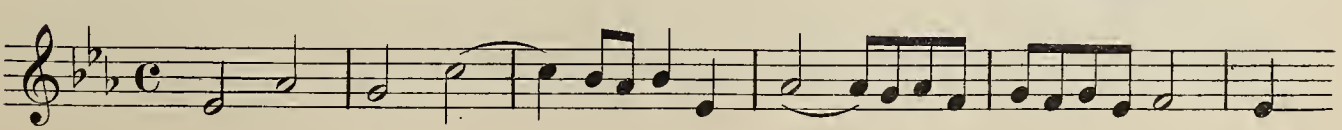
1891 Janvier. A. BAZILLE.

304 

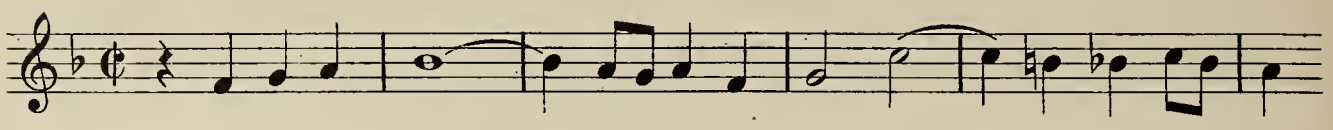
1891 Juin. H. FISSOT.

305 

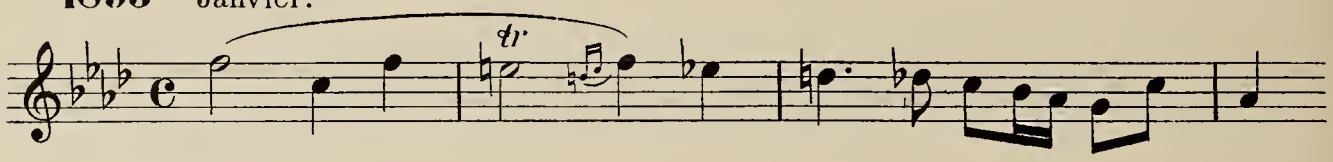
1892 Janvier. H. FISSOT.

306 

1892 Juin. H. DALLIER.

307 

1893 Janvier.

308 

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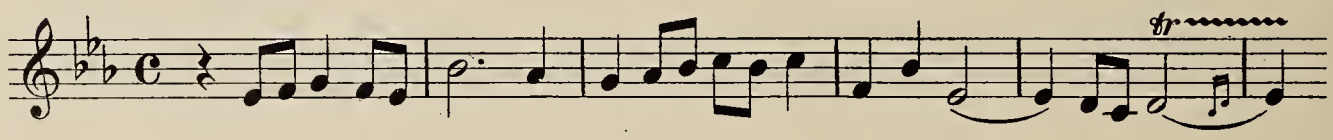
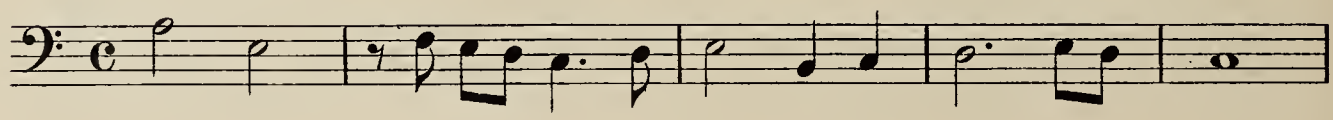
309 

1894 Janvier. A. GUILMANT.

310 

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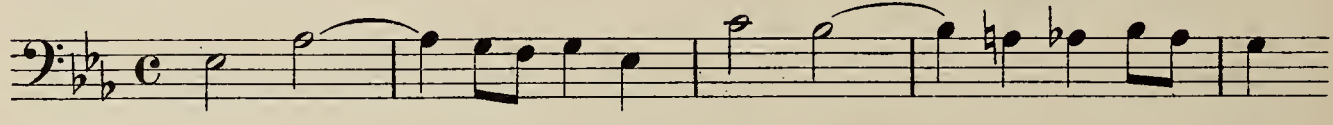
311 

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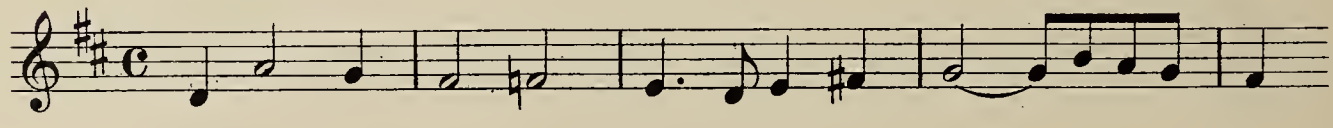
312 

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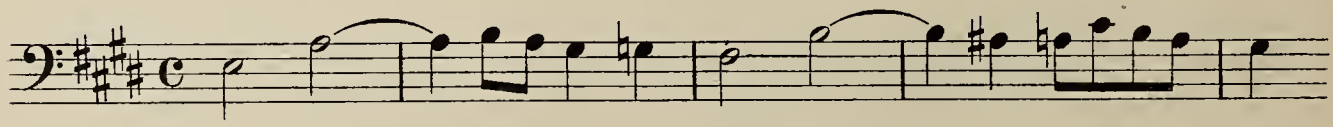
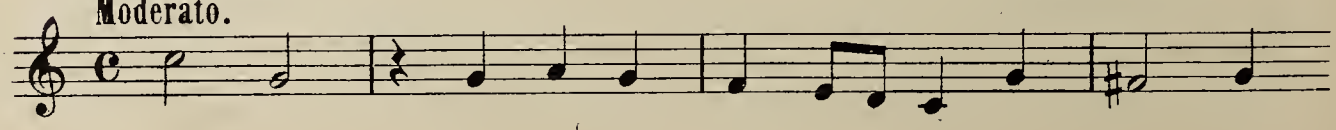
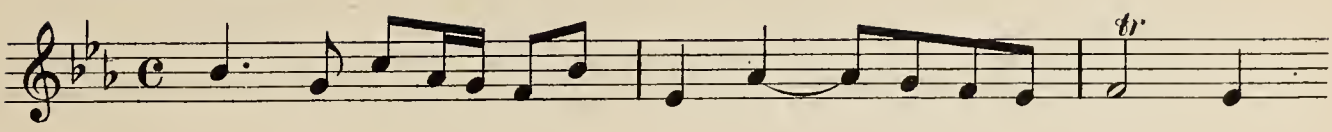
313 

1896 Janvier. H. DALLIER.

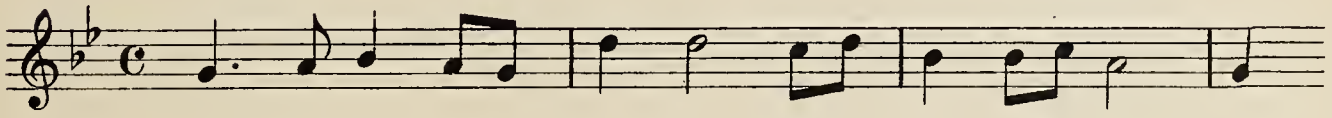
Moderato.

314 

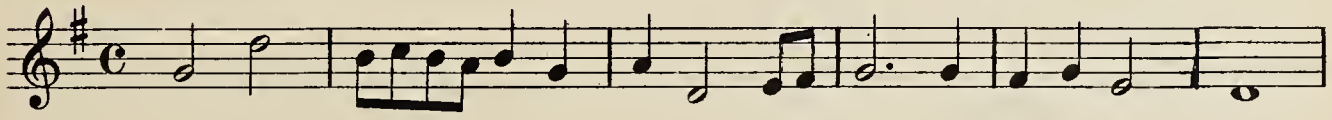
1896 Juin. H. DALLIER.

315 

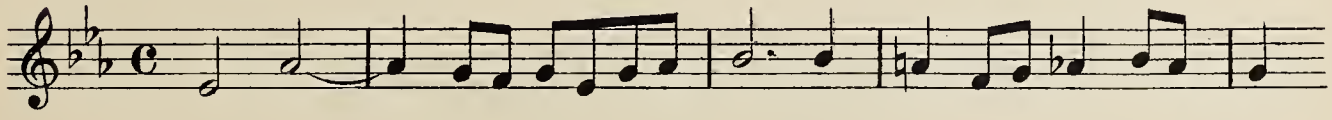
1897 Janvier. G. PIERNÉ.

316 

1897 Juin. S. ROUSSEAU.

317 

1898 Janvier. H. DALLIER.

318 

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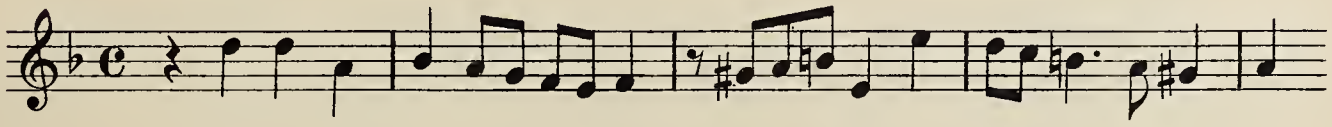
319 

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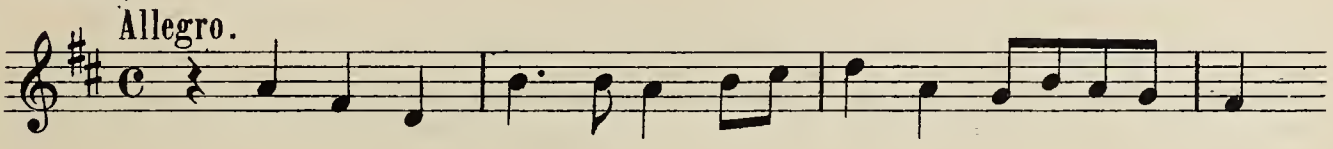
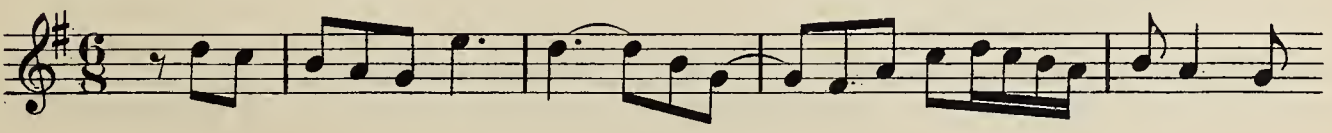
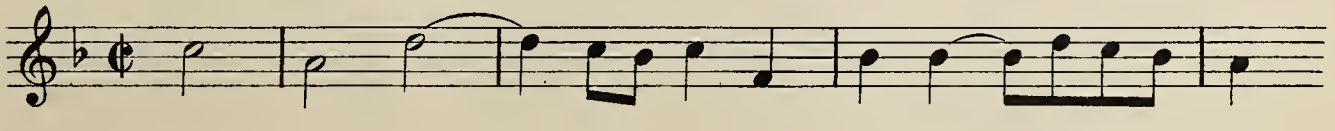
320 

1899 Juin. E. BERNARD.

321 

1900 Janvier.

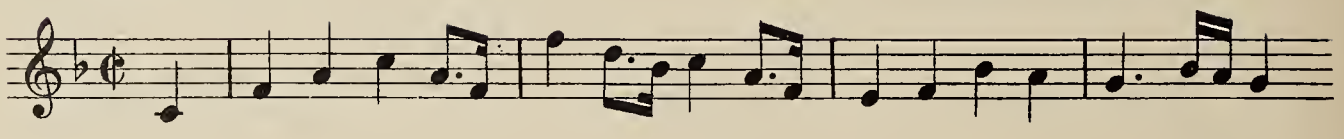
322 

Orgue

§ II. SUJET LIBRE.

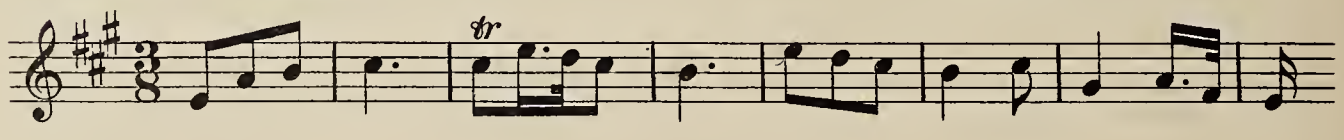
1843 Juin. HAYDN *(Quatuor.)*

323



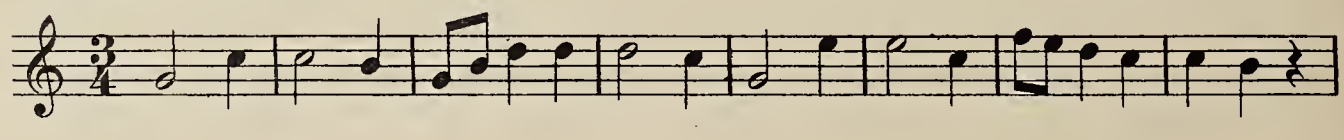
1850 Décembre. BEETHOVEN.

324



1863 Janvier. GLUCK.

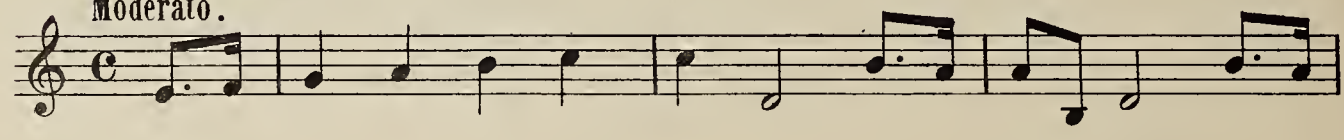
325

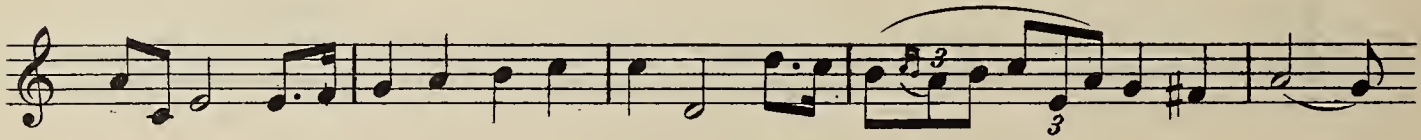


1866, 1868 Juin.

Moderato.

326

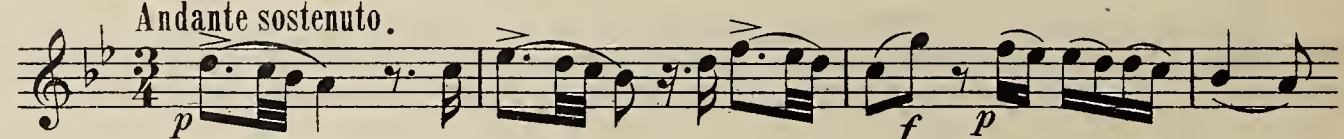




1871 Juillet. MOZART.

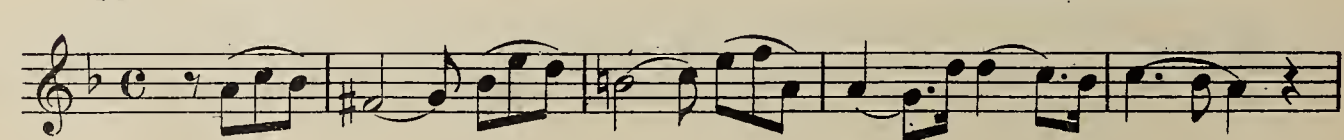
Andante sostenuto.

327



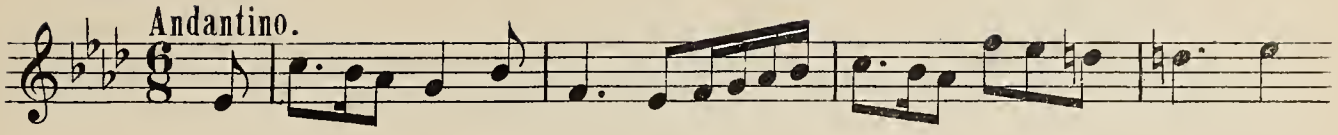
1871 Février. BARBEREAU.

328

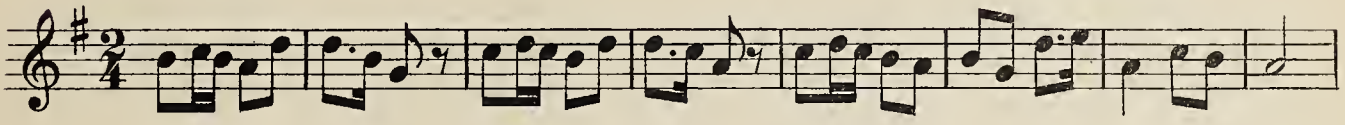


1872 Juin. G. BIZET.

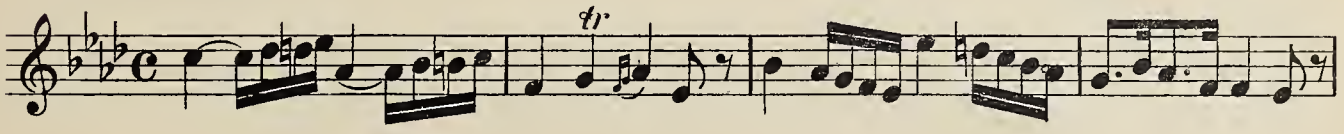
Andantino.

329 

1873 Juin. ELWART.

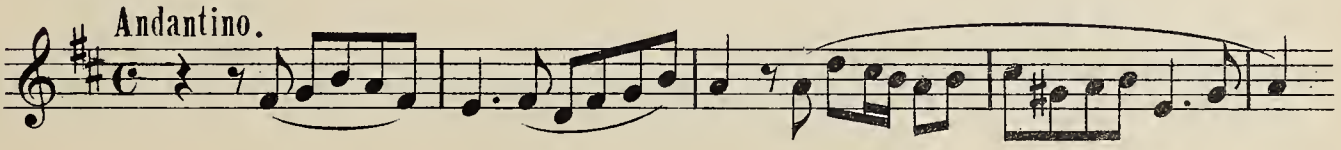
330 

1874 Janvier. G. BIZET.

331 

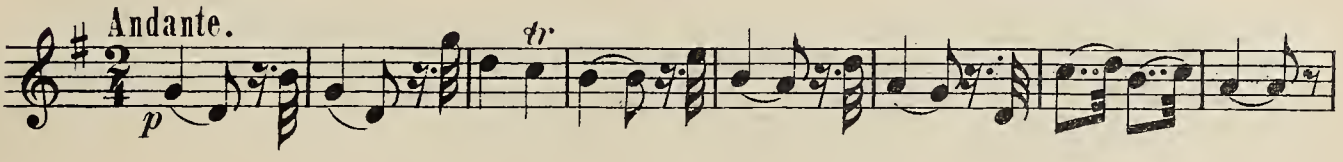
1874 Juin.

Andantino.

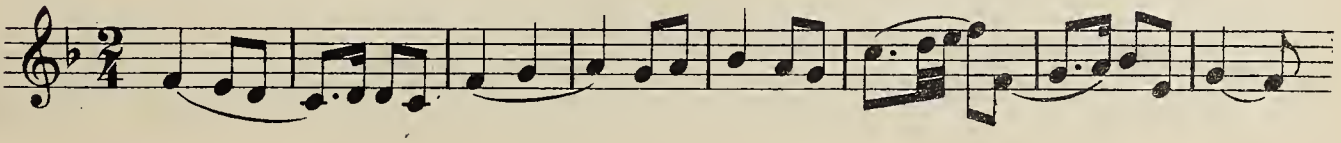
332 

1875 Janvier. HAYDN.

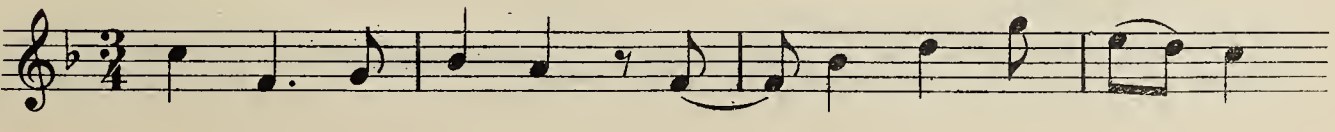
Andante.

333 

1875 Juin.

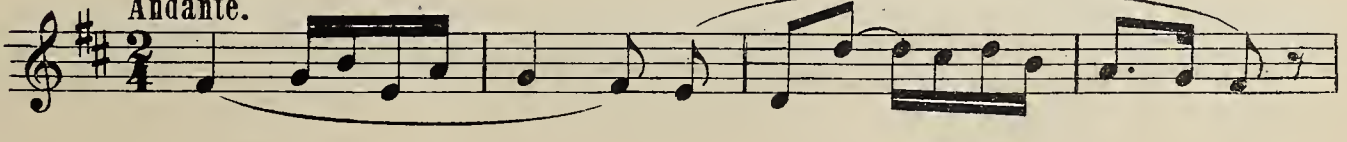
334 

1876 Janvier. MOZART.

335 

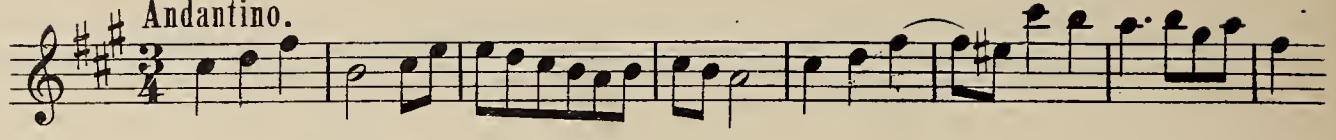
1876 Juin.

Andante.

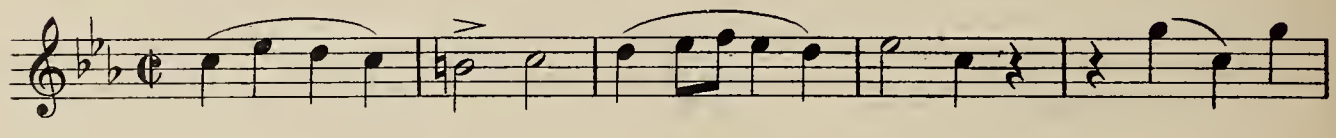
336 

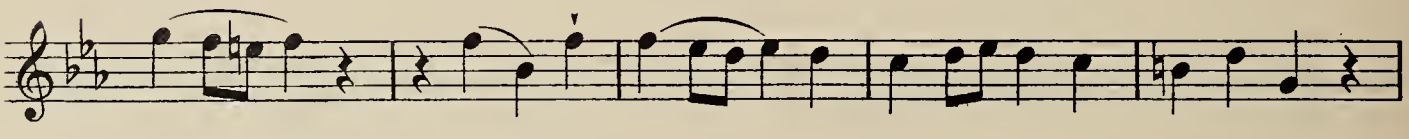
1877 Janvier. ELWART.

Andantino.

337 

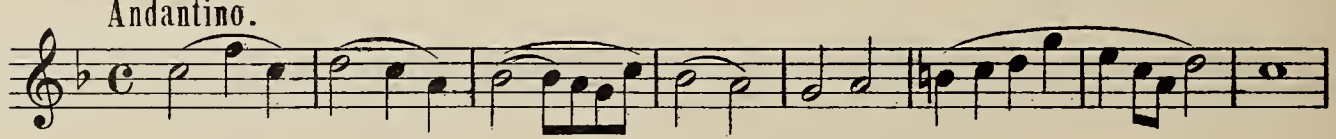
1877 Juin.

338 



1878 Janvier. J. COHEN.

Andantino.

339 

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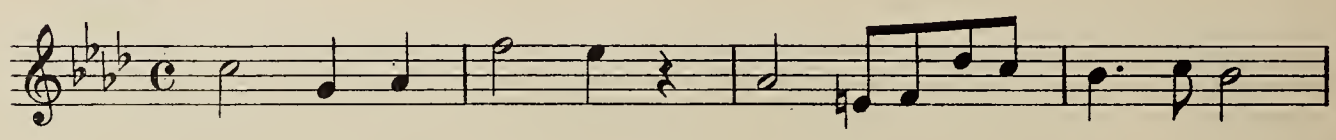
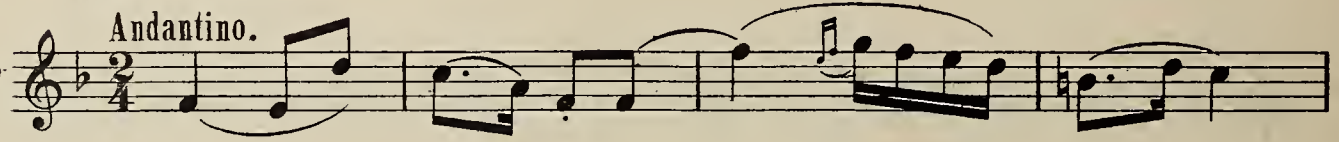
340 

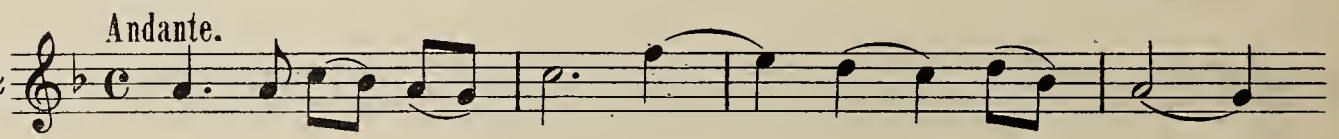
1879 Janvier. J. COHEN.

Andantino.

341 

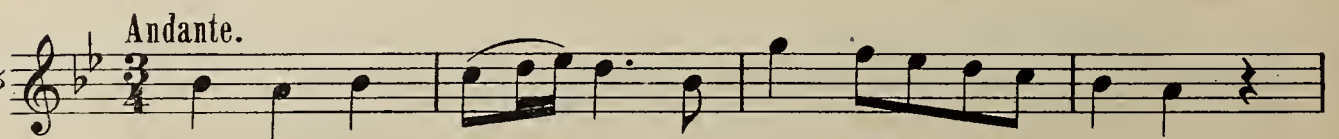
1879 Juin. Th. DUBOIS.

Andante.

342 

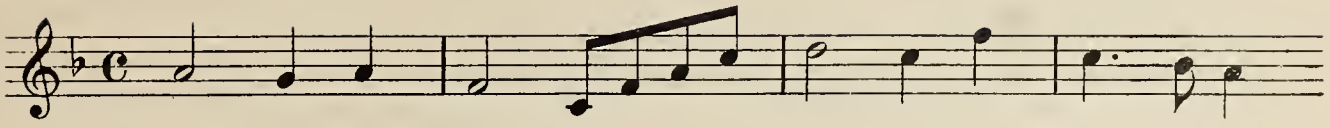
1880 Janvier. A. GUILMANT.

Andante.

343 

1880 Juin. J. COHEN.

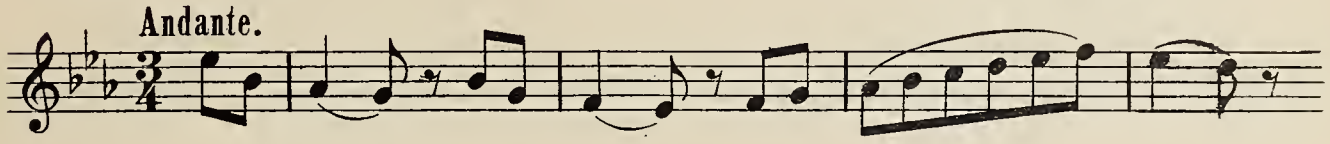
344



1881 Janvier. A. GUILMANT.

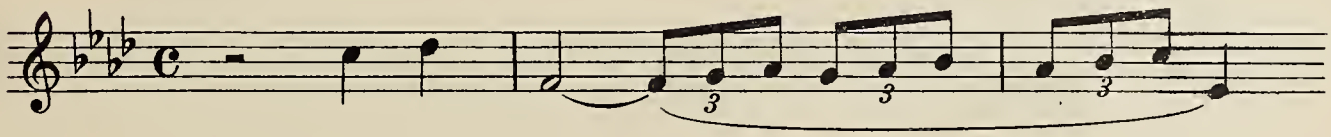
Andante.

345



1881 Juin. Leo DELIBES.

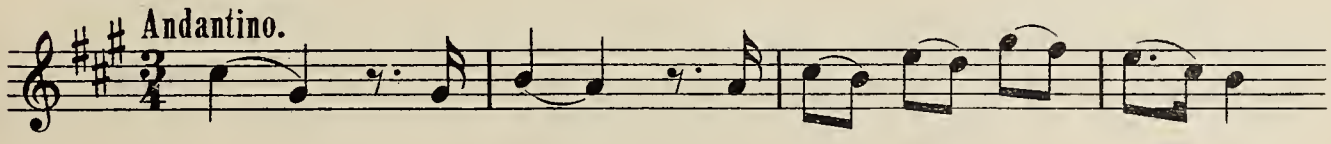
346



1882 Janvier. Th. DUBOIS.

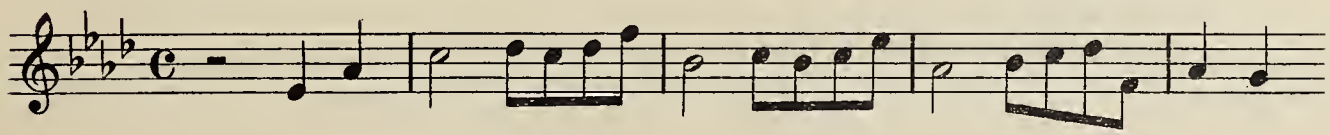
Andantino.

347



1882 Juin. A. BAZILLE.

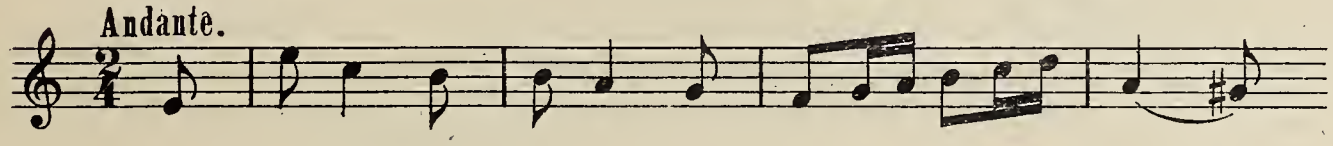
348



1883 Janvier. A. GUILMANT.

Andante.

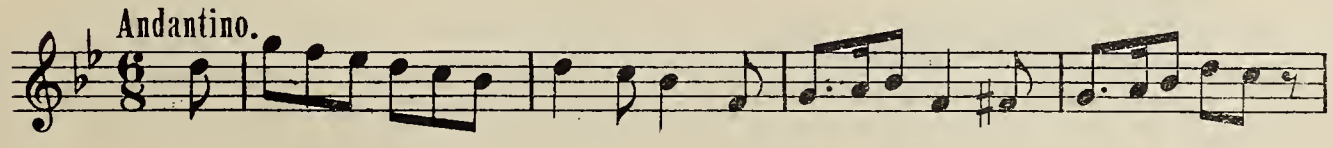
349



1883 Juin. Th. DUBOIS.

Andantino.

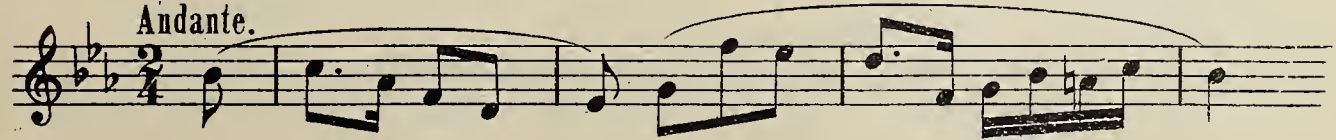
350



1884 Janvier. Th. DUBOIS.

Andante.

351

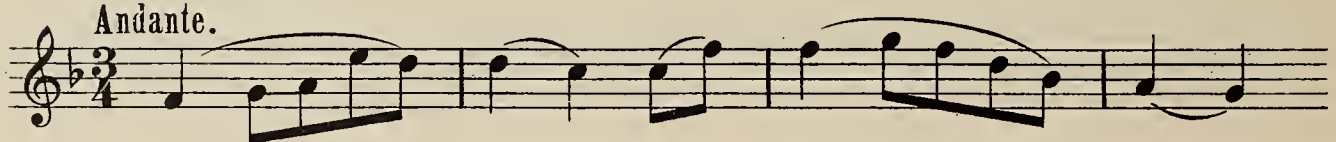


1884 Juin. A. BAZILLE.

352 Andante.

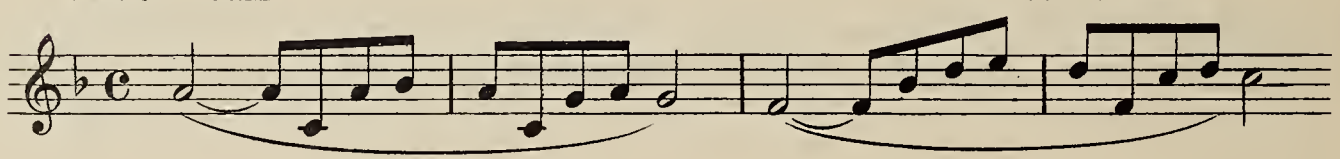
1885 Janvier. A. BAZILLE.

353 Andante.



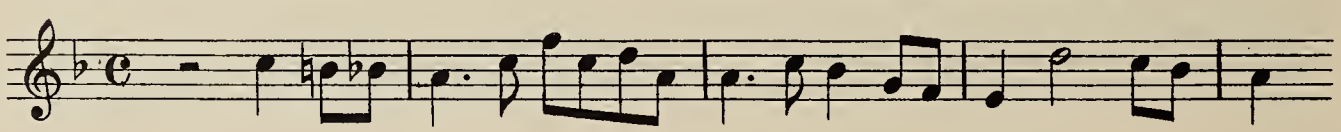
1885 Juin. A. BAZILLE.

354



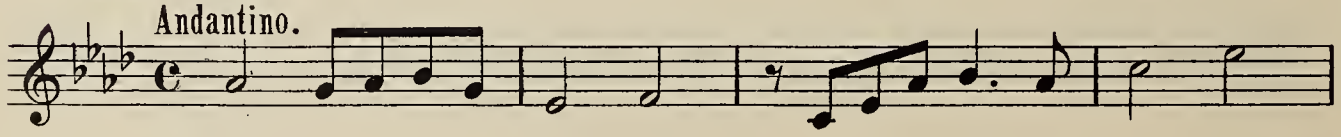
1886 Janvier. A. THOMAS. *(Le songe d'une nuit d'été.)*

355



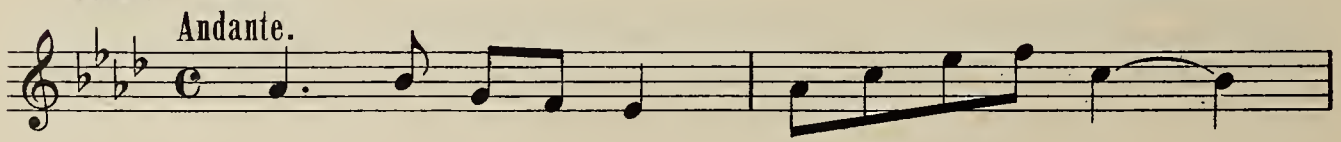
1886 Juin. J. COHEN.

356 Andantino.



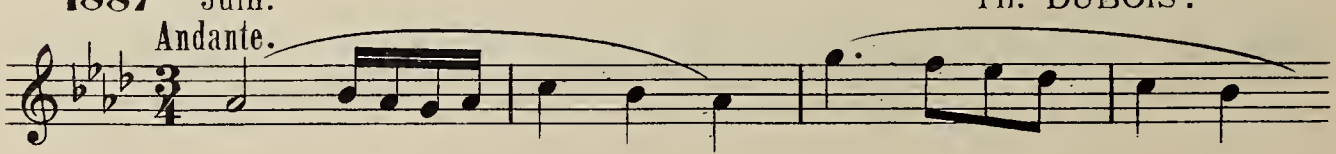
1887 Janvier. J. COHEN.

357 Andante.



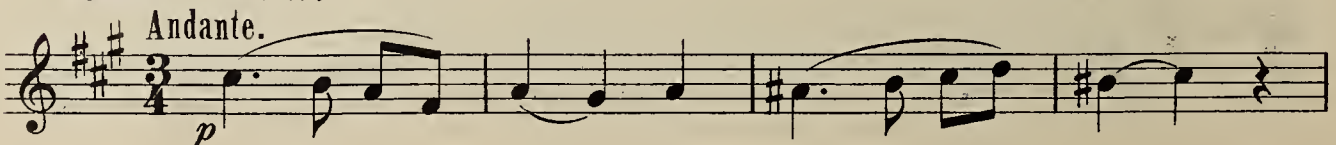
1887 Juin. Th. DUBOIS.

358 Andante.



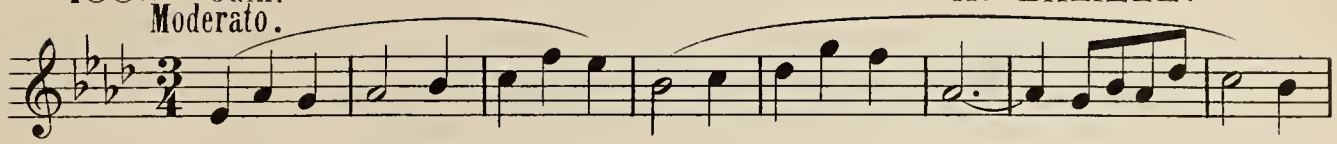
1888 Janvier. A. GUILMANT.

359 Andante.

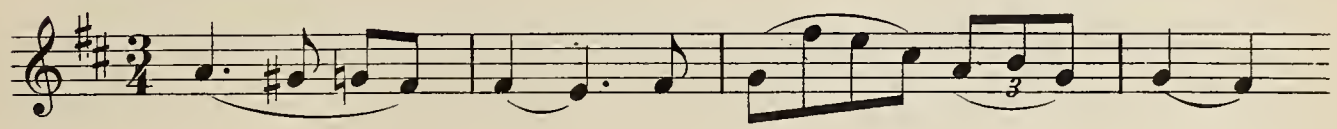


1888 Juin. A. BAZILLE.

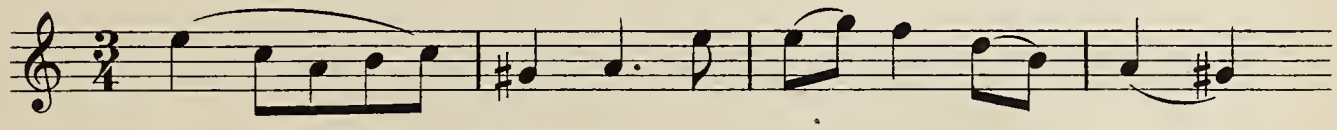
Moderato.

360 

1889 Janvier. A. GUILMANT.

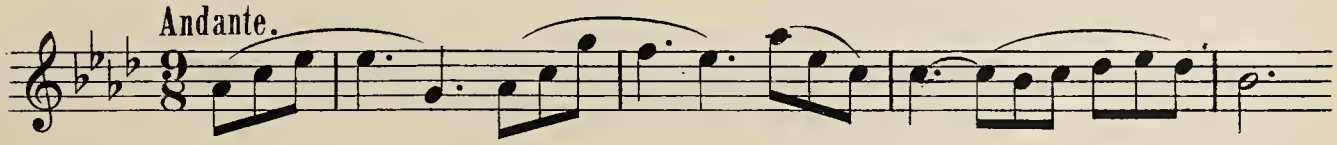
361 

1889 Juin. A. GUILMANT.

362 

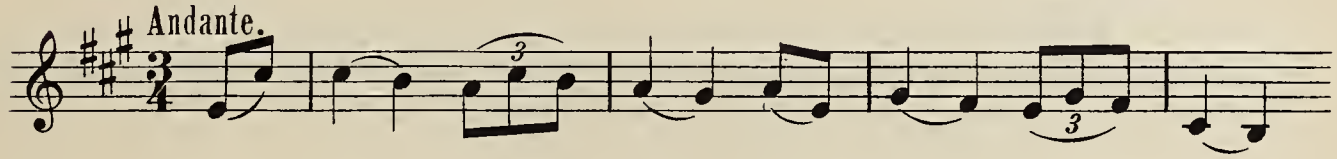
1890 Janvier. A. BAZILLE.

Andante.

363 

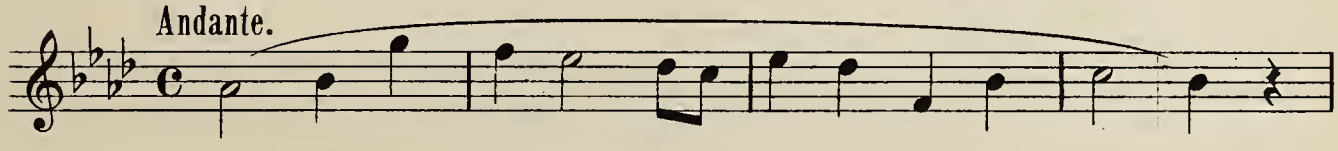
1890 Juin. A. BAZILLE.

Andante.

364 

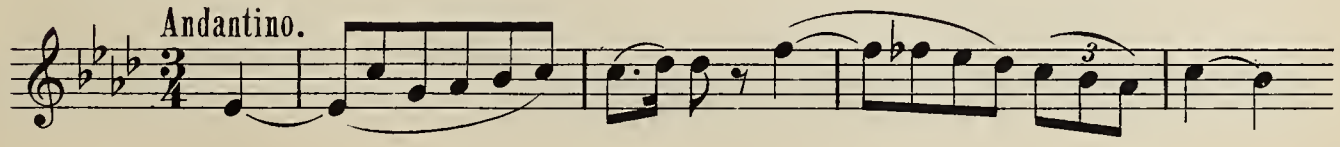
1891 Janvier. A. BAZILLE.

Andante.

365 

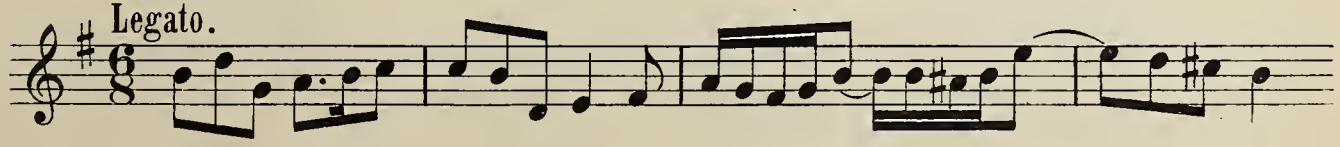
1891 Juin. Th. DUBOIS.

Andantino.

366 

1892 Janvier. Th. DUBOIS.

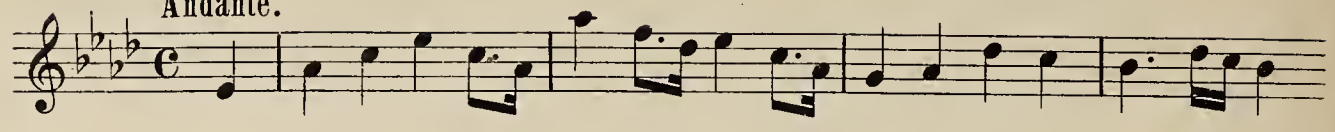
Legato.

367 

1892 Juin. HAYDN. *(Quatuor.)*

Andante.

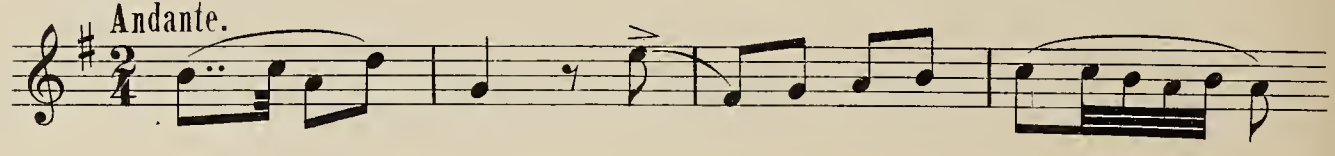
368



1893 Janvier. HAYDN.

Andante.

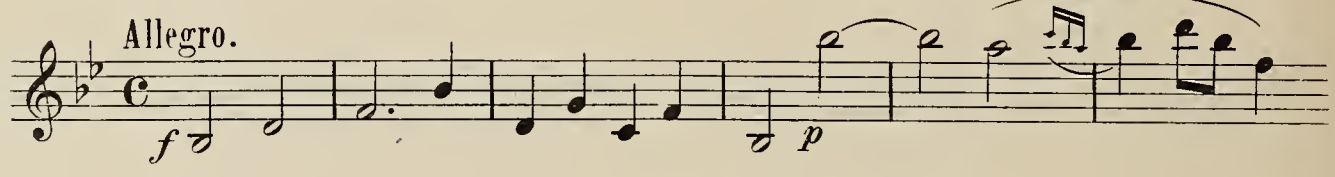
369



1893 Juin. HAYDN. *(Symphonie.)*

Allegro.

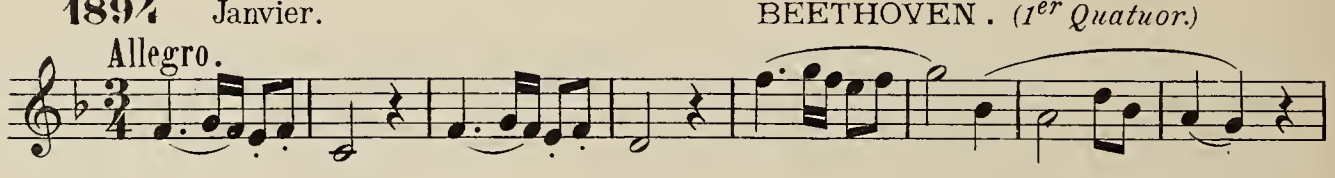
370



1894 Janvier. BEETHOVEN. *(1er Quatuor.)*

Allegro.

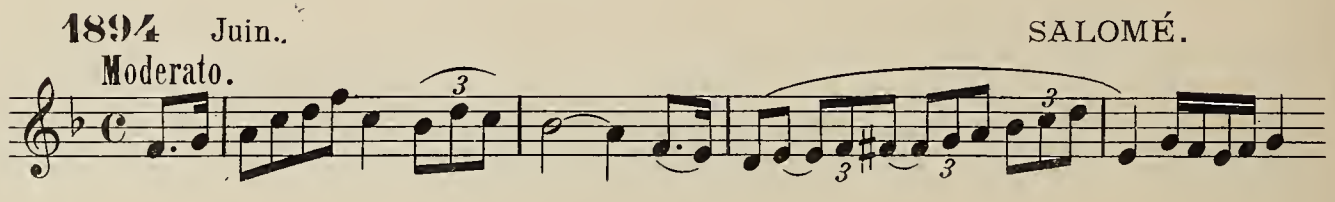
371



1894 Juin. SALOMÉ.

Moderato.

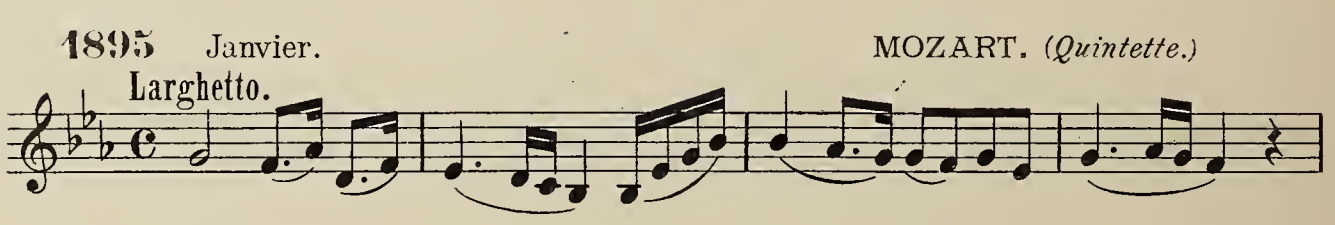
372



1895 Janvier. MOZART. *(Quintette.)*

Larghetto.

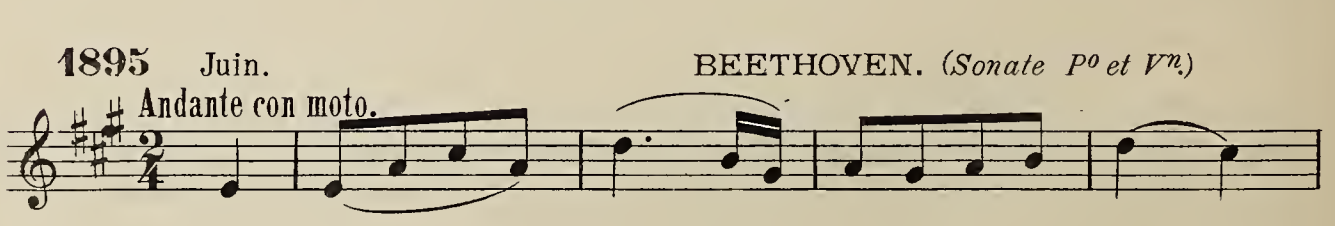
373



1895 Juin. BEETHOVEN. *(Sonate Po et Vn.)*

Andante con moto.

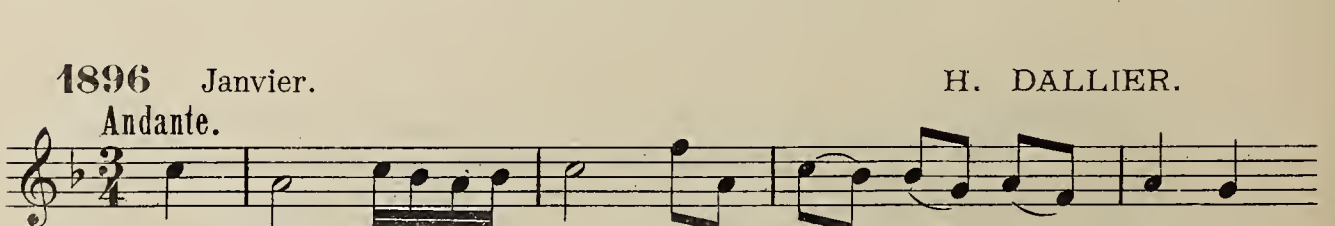
374



1896 Janvier. H. DALLIER.

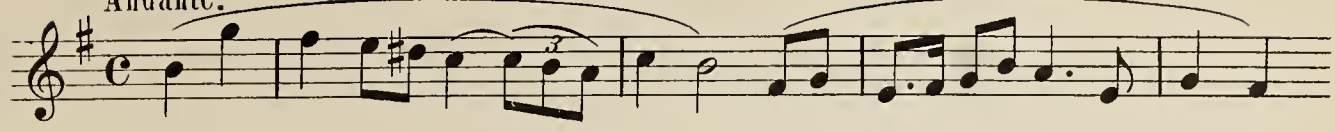
Andante.

375



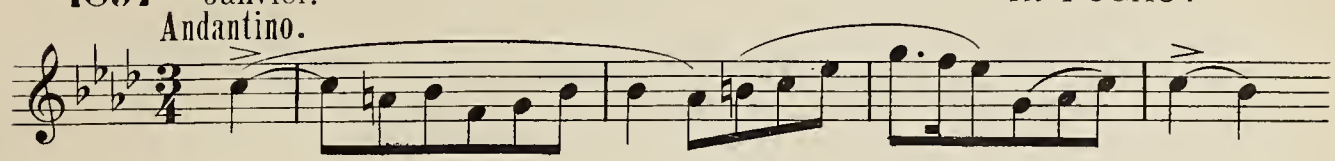
1896 Juin. H. DALLIER.

Andante.

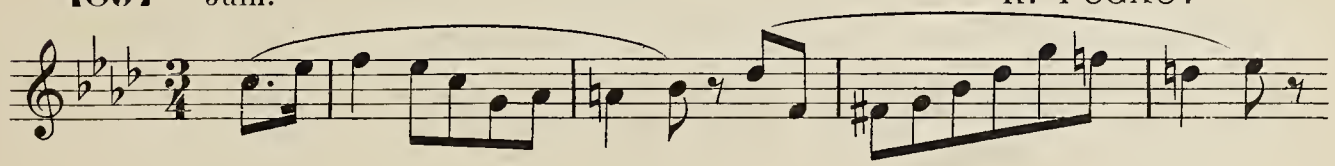
376 

1897 Janvier. R. PUGNO.

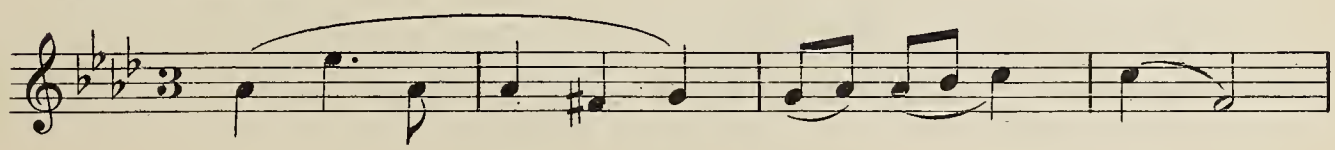
Andantino.

377 

1897 Juin. R. PUGNO.

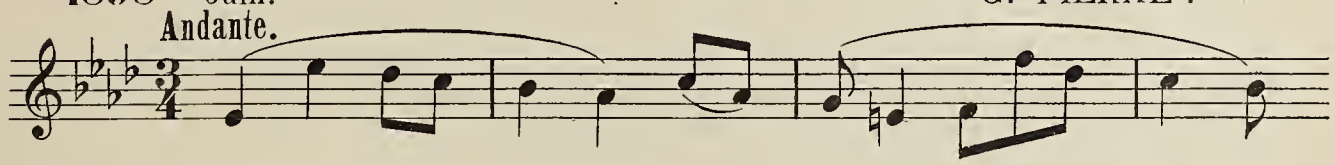
378 

1898 Janvier. G. PIERNÉ.

379 

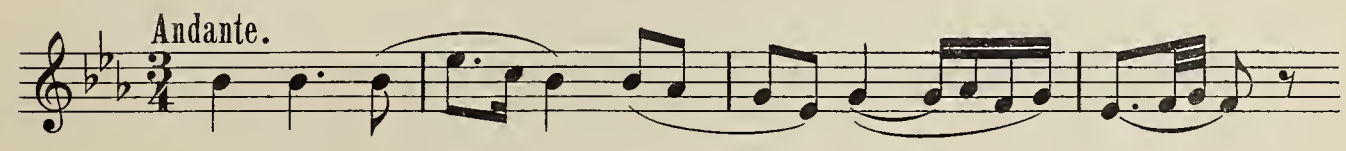
1898 Juin. G. PIERNÉ.

Andante.

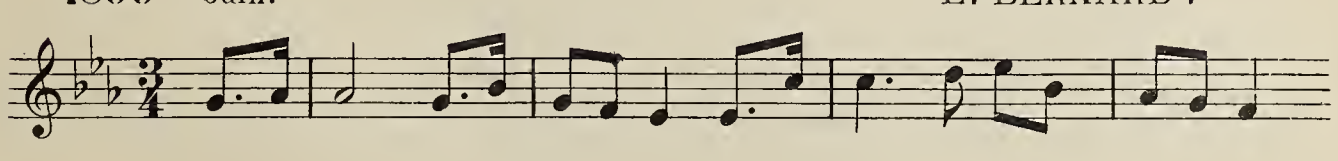
380 

1899 Janvier. S. ROUSSEAU.

Andante.

381 

1899 Juin. E. BERNARD.

382 

1900 Janvier. G. PIERNÉ.

Andantino.

383

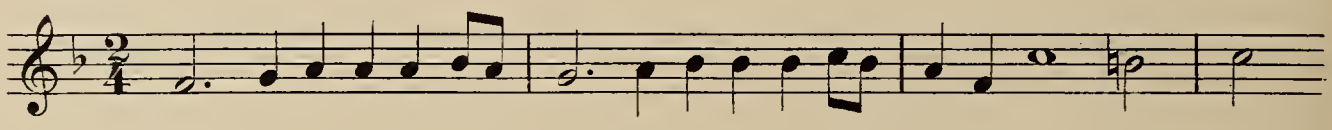
Orgue

Sujets de fugue

CHERUBINI.

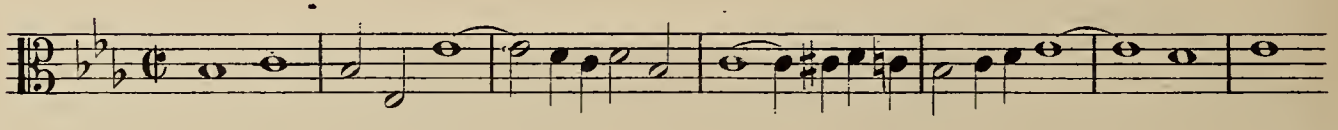
384

385



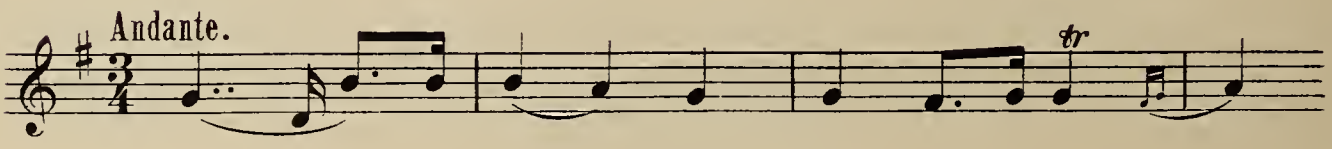
ELWART.

386



Sujets libres

387



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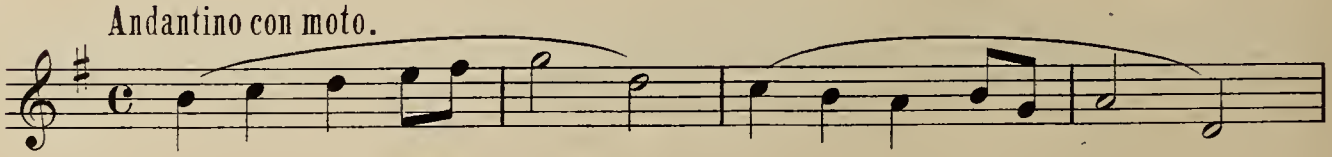

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